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MOVING ON
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20
BBC videos of the new Doctor Who film to be won!
Issue 239 • 5th June 1996
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5 - 6 October 1996

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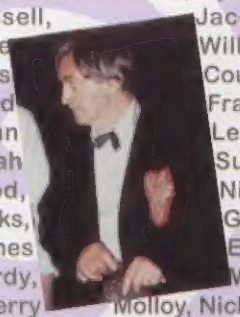

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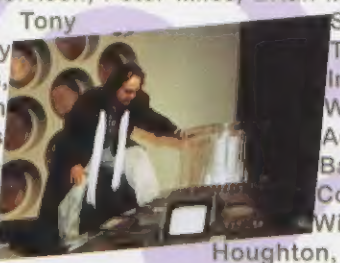

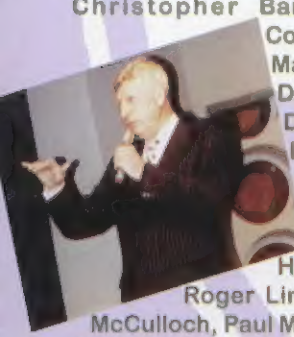

There have been many other events (and imitation is, after all, the sincerest form of flattery), but there is only one PANOPTICON

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Watching *Doctor Who* was a very serious business for me as a kid. I'm not merely talking about being a fan – keeping scrapbooks or collecting novelisations and the like – I'm talking about the actual physical act of sitting down to watch the show. I'd be in front of the television at least half an hour before the scheduled transmission time. I'd have certain special foods arranged in front of me. I'd make sure I was comfortably dressed and positioned on the sofa – absolutely determined to not miss a moment of the drama through fidgeting. In retrospect, all this seems to suggest a seriously dysfunctional child – at best, a dangerously anal-retentive one. But it *was* only once a week and nowadays I can at least justify this former obsessiveness as early vocational training or some such.

In a similar vein, it was always imperative that I watched each episode on its original transmission and never simply recorded it for later viewing – I wouldn't have been able to bear it if someone at school had spoiled any plot surprises for me. At this time, it was *de rigeur* in my class to watch and discuss the show – we may have all lived apart and had different interests, but we were united when it came to *Doctor Who*. Even in my late teens, when the series had become somewhat less fashionable, I still had friends with whom I could discuss the latest episode. In a strange way, even though we weren't in the same room, we all watched it together.

Sadly (and now I'll finally reach my point), when *Doctor Who* returns to TV later this month, one thing that fans will miss out on is that collective viewing experience. Some will see the episode at its special premiere next week; some will see it in the United States on the 14th; many will miss work or college the following morning so that they can watch their eagerly purchased BBC Video; and others, perhaps less affluent or more restrained, will be settling down for a hopefully fidget-free ninety minutes in front of BBC1 at the end of the month.

Even if this piecemeal release denies we fans the 'team spirit' of a single screening, I'd like to think that *DWM* will act as a focus for fan response in the months to follow. We'll be reviewing the film of course – as will the kids of Class 4G who so enjoyed *Terror of the Zygons* last November – but we'd also like to run a bumper-length *Timelines* packed full of *your* opinions on the Doctor's new adventure. So wherever and whenever you watch the new film, don't forget to pick up a pen and write to us as soon as that closing theme fades away . . .

Gary

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Thanks this issue to: Vicky Thomas (foremost!), Lou Anders, Matthew Jacobs, Sylvester McCoy, Amanda Murray (belatedly), Beryl Reid, Adrian Rigelsford, Eric Roberts, Gary Russell, Ellen Vyse (equally belatedly!) Stephen James Walker, Martin Wiggins, *In-Vision*, BBC Books, BBC Video and Virgin Publishing.

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine**, Marvel Comics, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5TZ, England.
Entries must arrive by second post on 24th July 1996.

For details of current subscription rates, see page 51.

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Gallifrey Guardian

BBFC apply unexpectedly high certificate to TV Movie

New *Doctor Who* may be for over-15s only

A BBC Video spokesperson has told *DWM* that it is "95% certain" that the video release of the new *Doctor Who* TV Movie – which stars Paul McGann as the Doctor and Eric Roberts as the Master – will receive a '15' certificate from the British Board of Film Censors; by far the most 'mature' certificate a *Doctor Who* release has ever received. Early copies of the video sleeve released for publicity purposes displayed a '12' certificate.

Executive producer Philip Segal indicated to DWM that the BBFC had been troubled by scenes in the opening minutes of the film which depict a gang war between trigger-happy youths on the streets of San Francisco. The tragic massacre of schoolchildren in Dunblane, Scotland, in March has led to a much more careful scrutiny of TV and film material that features the use of guns. The BBFC panel was reportedly split over whether a '12' or '15' certificate should be applied, before opting for the latter.

BBC Video has said that it is happy with the certification as it "places the new film in the same sector as *The X Files*" – a series to whose style the new film has been much compared in early publicity – and that it is an acceptable certificate of most Nineties action/adventure films.

It is unlikely that the version of the film to be broadcast on BBC1 on 27th May will contain additional material to the video release. BBC1 will work with the finished print supplied to them by BBC Worldwide and they may, of course, exercise their right to edit the film further to allow it to be shown in the early evening. BBC Drama, however, told us that a slot will be chosen to suit the material, rather than vice versa – hence their inability, at the time this edition of DWM went to press, to confirm the exact timeslot of transmission.

"Schedules are not confirmed until two weeks before the date of transmission," said Alan Ayres, Head of Drama Publicity. "The Scheduling Department will not set a timeslot until they know the nature of the finished material."

Incidental music

Final post-production work was completed in late April with the addition of composer John Debney's incidental music. The score, which is performed by a sixty-piece orchestra, runs for eighty-one minutes of the ninety-two-minute film. Segal played an early, synthesised version of the theme to the audience at the Manchester *Doctor Who* convention ManoptiCon 4 in April to an overwhelmingly enthusiastic audience. The theme is a heavily reworked but nonetheless easily recognisable version of Ron Grainer's original composition.

At the convention, Segal also described the chances of a series being developed from the pilot film as "50-50", and confirmed that much depended upon the film's rating on the Fox Network in the US on 14th May and the sales of the video.

The video will be available to the most eager British fans at a special midnight opening of the Trocadero branch of HMV in Piccadilly Circus, London on 14th May – a publicity stunt that has proven very successful for recent releases of episode compilations from *The X Files*. The tape, which will retail at £14.99, will be available in a number of different limited edition packages from different stores: Woolworths will be offering a 'glow-in-the-dark' sleeve; cassettes purchased from WH Smith will contain a set of six postcards featuring images from the film; HMV may offer a special badge; and a number of other shops, including John Menzies, will be giving away a poster. The tape will be available across the country on the morning of 15th May, along with BBC Book' novelisation and script book. Marvel's **Doctor Who Movie Special** (see far right) goes on sale the following day.

Press and Publicity

Near-saturation media coverage of the video release and, later, the TV transmission seems guaranteed, with major features planned in two of Britain's largest-circulation magazines: *Radio Times* is working on a largely unprecedented sixteen-page feature (a *Doctor Who* front cover for the issue covering 25th-31st May is almost certain); the *Sunday Magazine* supplement to the *News of the World* newspaper is developing a special retrospective feature on the history of the series; *The Times*, *The Independent*, *The Daily Mirror* and *The Daily Express* newspapers are each planning one-off or multi-part features; and *The Sun* newspaper will be offering a 'regeneration' photo-exclusive.

Competition!

BBC Video has kindly offered us TWENTY copies of the new film to give away to readers. To be in with a chance of winning one, all you have to do is to guess how many times the word 'Doctor' will be used in the final video version of the movie. Send your entry on the back of a postcard or sealed-down envelope to A TIME LORD IN YOUR LIVING ROOM at the editorial address on page three.

STOP PRESS Music and video retailer HMV has agreed to begin sale of videos of the new film at midnight on 14th May in ten specially-opened stores . Night owls will be able to join in the fun at the Liverpool, Plymouth, Cardiff, Manchester, Birmingham, Newcastle, Leicester, Brighton, Edinburgh and London Trocadero branches

Police boxes rematerialise on London streets

In what can only be taken as a good omen for the success of *Doctor Who*'s impending TV revival, London Metropolitan Police have decided that the once-familiar police box should make a return to the capital.

The construction of the first box, which was unveiled on 18th April, has been ordered by Brompton Crime Prevention Unit in response to a survey of the public's policing needs conducted in the Earl's Court area of London. The majority of local residents questioned requested police officers to be permanently on-duty outside the Earl's Court Underground Station. Unfortunately, according to John Hodges of the Crime Prevention Unit, cost and manpower issues ruled out this option. The positioning of a police box at the station entrance was deemed the next best option.

The box – shown here before the addition of the roof and windows – has been built to original plans by London Underground carpenters, with hardwood substituted for the traditional cast iron and concrete in the fabrication of the shell. A cylindrical closed-circuit TV camera has replaced the lamp on the roof, and a push-button intercom link to the nearest police station takes the place formerly occupied by a telephone behind the hinged door panel. The surveillance camera will be the first of several to be erected along the length of the Earl's Court Road.

Almost a dead-ringer for its TV cousin, if a little larger, the police box is sure to become a favourite attraction among *Doctor Who* fans visiting or living in London and, should public response be favourable, may be the first of many such boxes in the city.

Meanwhile . . .

Marvel to release *Movie Special*

The DWM team is putting the finishing touches to **The Doctor Who Movie Special**, a one-off magazine celebration of the new film. The publication, which can be enjoyed by die-hard fans and newcomers to the series alike, will be both a highly collectable memento of the film and a lively introduction to the world of *Doctor Who*. The thirty-six-page magazine, which includes a giant Paul McGann poster, will go on sale on 16th May, priced £1.99.

Question mark over future Virgin material

Virgin Books is still to confirm its publishing plans for 1997 now that the renewal of the company's license to produce *Doctor Who* fiction and non-fiction, which expires in May next year, has become less certain. The *Doctor Who Archive* project mentioned in DWM 236, originally scheduled for a December 1997 release, is among several planned titles that have been put on hold. Virgin has pledged to make an announcement about future *Doctor Who* material in the pages of DWM in the coming months.

Shown here is the cover to October's *Missing Adventure*, *Speed of Flight* by Paul Leonard, which features the unmistakable artwork of Alister Pearson.

Outside the Spaceship

Obituaries Brenda Bruce, who played Tilda in the first three episodes of *Paradise Towers*, died on 19th February aged seventy-six. The character actress was awarded an OBE in 1984 for the huge body of acting work she had built up since 1931. Frederick Hall, who played Andrew Verney in *The Awakening* Part Two, also died recently. A number of extras have passed away over the last six months: Brian Bowes (stunt jouster in *The King's Demons*), Bruce Callender (Movellan in *Destiny of the Daleks*, Louvre Guard in *City of Death*, Gaztak in *Meglos* and Aborigine in *Four to Doomsday*), Sylvia Marriott (Deon Elder in *Meglos*), Charles Mylne (Guard in *The Enemy of the World*), Jay Roberts (Passenger in *The Nightmare of Eden* and walk-on in *Time-Flight*) and Rosina Stewart (Courtroom extra in *The Keys of Marinus*, Freedom Fighter in *The Dalek Invasion of Earth*, Shelterer in *The Enemy of the World* and extra in *Doctor Who and the Silurians*).

Doctors Jon Pertwee appeared on Channel 4's *Food File* on 14th March tasting various bugs and insects and being particularly impressed by locusts heavily fried in garlic! Having recovered from indigestion, two days later he introduced *A Short History of Time* on Radio 2 as part of the BBC's coverage of National Science Week.

There was a rare opportunity to see Tom Baker's pre-*Doctor Who* performance as Jenkin in the 1972 film *The Canterbury Tales* which the National Film Theatre screened on 15th April.

Peter Davison and Paul McGann both feature in publisher HarperCollins Audio Books range, Davison reading *Domes of Fire* by David Eddings and McGann narrating three of Bernard Cornwell's Sharpe novels, *Sharpe's Gold*, *Sharpe's Sword* and *Sharpe's Battle* plus two Robert Ludlum books *The Scorpio Illusion* and *The Apocalypse Watch*. Also available is DH Lawrence's *Women in Love* read by big-screen Barbara, Jennie Linden.

Companions Peter Purves performed his annual stint co-presenting the BBC's coverage of the Crufts dog show in March.

To tie in with the twenty-fifth anniversary of *Upstairs Downstairs*, London ITV region LWT is to repeat the whole first series of the Jean Marsh co-creation on Sundays afternoons from late May, including the five episodes recorded in black-and-white and rarely seen since first broadcast.

Caroline John played Mrs Claire in the BBC1 *Silent Witness* story *Darkness Visible* on 20th March.

Eric Roberts (right) with four-legged co-star in *It's My Party*.

Bonnie Langford took part in the charity gala *Aspects of Dance* at London's Dominion Theatre on 31st March.

Villains Eric Roberts' film work immediately prior to donning the Master's robes includes *American Strays* with Luke Perry and Jennifer Tilly, *Power 98* with *Beverly Hills 90210*'s Jennie Garth and *Past Perfect* with Nick Mancuso. He also plays successful architect Nick Stark who falls prey to the AIDS virus in the forthcoming Randal Kleiser comedy-drama *It's My Party*.

Rani actress Kate O'Mara has the title role in the touring play *My Cousin Rachel*. The cast also includes Kenneth Gilbert (*The Seeds of Doom*).

Davros Mark III Terry Molloy played Detective Inspector Thompson in Radio 4's *House by the River* by AP Herbert on 16th March.

Producers Various *Who* personnel took part in seminars during *The Television Show* in Islington in mid-March: John Nathan-Turner was one of four speakers during *Science Fiction's Big Future*, Louis Marks led the session *Production Masterclass – Corsets and . . . Action!*, Graeme Harper spoke on *Shooting Drama With Digital Video* and Tony Virgo took to the stand during *Commissionfest – Drama*.

Script editors The Digital Village, the new multimedia publishing company which has Douglas Adams as a partner, is developing TV programming for the US market and is about to launch a CD-ROM game created by Adams. It has also developed *The Hitchhiker's Guide to the Internet* to help users find their way around the information superhighway.

Writers *Meglos* scripter John Flanagan played John Tavy in *A Bit of a Chance*, the third Season Two episode of the now-cancelled Tony Virgo-produced series *The Vet*.

Stephen Gallagher's novel *Red, Red Robin* was recently published in paperback by Corgi books.

Eric Pringle adapted the diary of Somerset parson William Holland for Radio 4's three-part *Paupers and Pig Killers*, broadcast in February.

Directors Derek Martinus recently directed the play *Markurell* by Hjalmar Bergman which featured another *Who* director David Maloney taking an acting role.

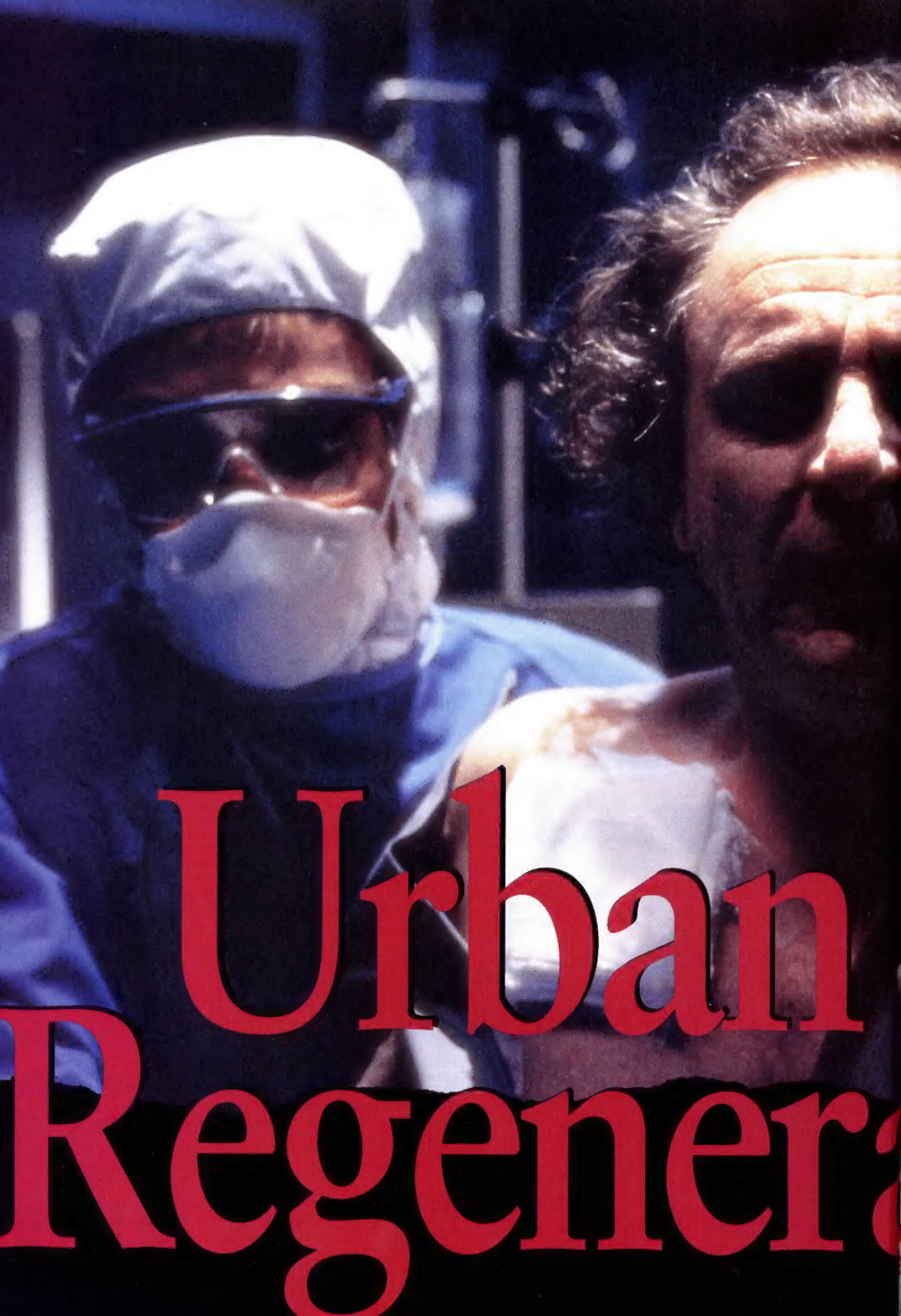
Matthew Robinson has relinquished the reins of *Byker Grove* to his assistant Helen Gregory, but remains as executive producer.

Graeme Harper is directing for the new season of *Casualty* due to air on BBC1 in the autumn.

Nick Mallett recently directed *The Perfect Family* on Sky One, a light-hearted soap set in the Fifties about an all-American happy family.

Andrew Morgan is directing a new BBC1 Sunday teatime serial, the classic Mark Twain story *The Prince and the Pauper* for broadcast next January.

Dominic May



Urban Regenera

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In the second part of our major feature on the new *Doctor Who* film, the **DWM** team circle the globe to speak to the departing Doctor, the new scriptwriter, and the owner of the latest body to be snatched by the evil Master . . .

(Note: this feature reveals several important plot details)

'The Doctor' Sylvester McC

Above: Sylvester McCoy rehearses a scene on his last days as the Doctor.

Previous spread: The wounded Seventh Doctor arrives at the San Francisco General Hospital. Photos © BBC Video

Doctor Who Magazine caught up with Sylvester McCoy in a North London pub in March; a few weeks after principal filming had been completed on the new *Doctor Who* TV Movie. Sylvester had flown out to Vancouver in late January to shoot his few short sequences which form the opening to the production and to hand over the title of 'The Doctor' to his friend and colleague Paul McGann.

Sylvester was in quite a subdued and reflective mood when we spoke to him, but this was due more to a terrible cold than any feeling of melancholia at having given up one of Britain's – and perhaps now the world's – top television roles. "Oh, I wasn't sad or unhappy about giving *Doctor Who* – or rather, the Doctor up," he said. "In fact I'd given it up six years ago when it finished, to my mind. That was it – been there, done that, get on to the next job. I wasn't very pleased with the way it finished then, so this, in a way, has turned out to be a bonus. And good fun. I mean, here we are six years on and someone phones up and says, 'Do you want to do the regeneration scene in Canada – in Vancouver – for an American company, for American money?' I mean – wow! It's a treat. I think, in the end, I've been rather lucky. Of all the Doctors, I'm the one who left the most willingly – and a bit richer! It's nothing vast, but it's been a nice bonus. A bit of a golden handshake, I suppose."

The US-style production process provided something of a culture shock. "The way *Doctor Who* is made there is very different. They have a lot more personnel for a start. They're not as efficient as we are – in the sense of crew numbers, I think British television has staffing about right. In this one, they spent more time on detail, on minutiae, and all to the benefit of it. There was more time to make it, naturally (and it still overran, proving that there's never enough time), but the differences were interesting.

"It took nine days to do my stuff, leading up to my death scene, and there's only about eight minutes of it – if that – in the whole film! I mean, how many episodes of the old stuff did we shoot in nine days? But of course, it is the opening sequence: it's very important for technical reasons that they get it right to grab the audience. That's another interesting thing about it all. Because of the first early advert break, by which time viewers have to have been hooked, American television producers know they've got a very small amount of time to grab, so things have to be punchier right from the word go. Over here, even though we have adverts on ITV, you still have fifteen minutes before the first break. There's time to gently get to the point, whereas in America, it's 'wham-bam' straight away."

When **DWM** visited the film set in February, the crew had all seemed very dedicated, very proud to be working with the BBC, and delighted to be working on *Doctor Who* in particular. "Oh yes, they were. They knew of *Doctor Who* – some probably knew more than others, I suppose – but what they did know of was the BBC. The thought of working for the BBC thrilled them. The principal make-up lady was just over the moon at the thought that her name was going to go up on a BBC drama. The BBC is so admired by the rest of the world for its television output and in many places, they get confused – they think ITV is the BBC as well! British television is generally admired for its professionalism; the way we make things. So that excited them a lot, which was great, because when we did *Doctor Who* at the BBC, everyone who worked on it really wanted to work on it. They were excited, too,

oy

and that always helped it. It came through and made it a better programme. So having that again was great, although it might have been for different reasons. Of course, they also knew about *Doctor Who* both in America and Canada because it still goes out there, and there's a great love for British television in general.

"It was wonderful, all that warmth and commitment everyone had to it. It surprised me, because you expect a degree of cold professionalism but no, they enjoyed it. I was surprised they knew as much about it as they did. These people make *The X Files* and other top-quality programmes, so you'd expect them to be a bit blasé but no, the excitement was wonderful."

On top of the crew's affection for *Doctor Who*, most of the key personnel, including the executive producers, scriptwriter Matthew Jacobs and director Geoffrey Sax, were born in Britain. "Oh, Geoffrey Sax was marvellous! There was one scene I saw the rushes of – a scene I wasn't involved in, but it was one I'd read in the script. It was just an ordinary piece of getting the plot from A to B. It was where Grace comes back to the hospital and gets washed up before operating on the Doctor. That's all it was, short and perfunctory. Necessary but unimpressive. Yet when I saw it on the screen, he'd added something uplifting to it, a kind of humorous touch. He'd transformed an ordinary, efficient jobbing scene into something rather funny and witty. He's been pin-pointing moments like that all the way through. Everyone over here was worried about this being too trans-Atlantic, or too American, but his influence on what I've seen made it very, very British."

When working full-time on *Doctor Who* for the BBC in the Eighties, Sylvester was always very proud of the influence the cast could have on the final content and style of an episode; their opinions were always noted and often shaped the finished product. Was the same degree of influence available to him in Vancouver? "I didn't have much input, no, because I was flat on my back most of the time. I was dying, and I couldn't add much to that! My Doctor has never died before, so I couldn't say if they'd got anything wrong or out of character! I made some little suggestions, however. There was a point where they had this problem of getting the Doctor to see Grace's face, because later the new Doctor has to recognise her and have this flashback sort of thing. So I suggested that in the throes of my death, I could pull her surgical mask down and thus see her face. So yes, there were a few little things I contributed to, but I didn't feel it was my place to say much more, really. I just thought I'd go over there and enjoy it. It's Paul's job now, I was just a guest!"

The Vancouver set was a long way from BBC Television Centre in more ways than one. The cast stayed in a five-star hotel and, the gruelling schedule aside, seemed to be in the lap of luxury. "I was very well-treated. On location, I might have expected a camper van, a little caravanette to change in and everything. But what I got was this sort of huge truck. It was luxury. It had a television, a video, a complete sound system. A microwave, fridge, shower and lighting for all seasons! You could light it for whatever you wanted to get up to! They treated me so well, and I wouldn't have blamed them if they hadn't. The part is, to the Americans, just a small one. I just come in at the beginning and then go. But they treated me with great respect. For me the whole thing was a real treat. I wasn't disappointed, I didn't feel I was taking part in something that would lessen *Doctor Who* in any way. I feel very optimistic about the whole project.

Above: Sylvester makes the most of his last moments.

Left: Sylvester is measured up for his next shot.
Photos © BBC Video

Sylvester has a new costume for his final appearance. "At first they didn't tell me what they were going to dress me in. Again, I thought, it was their thing, I would just go along with it. The only thing they asked for was my hat and I was quite pleased it came. The hat is what got me the part in the first place – I went to the *Doctor Who* interview in the hat, and John Nathan-Turner liked it. In fact I often thought that the hat got the part and I just happened to be the actor wearing it! I did ask Philip Segal if he wanted the question-mark umbrella too, because I quite liked it – it had been my suggestion in fact – but they said no.

"I certainly didn't mind losing that question-mark pullover because I always thought the question-mark motif was questionable! Even Peter Davison's collars seemed a bit unsubtle. I chose the umbrella because I thought the handle was far more subtle, but Philip didn't want it and I just thought 'oh well' and I didn't mind. I ended up with an American version of an English gentleman's outfit. It was okay, and I must say that I think I looked quite dapper in it. Maybe not what I would have chosen, but then I like baggier coats. But I looked all right and it still had the essence of my character."

What did Sylvester think of his successor, Paul McGann? "Paul's a friend, I've known him on and off for a few years. I think he's a good choice. At first, I wasn't so sure. I thought, 'Oh, they've gone for a young Doctor again', and being an older one myself I would have preferred someone older. The Doctor is a hero. I like the idea, being a middle-aged actor myself, of having a hero of my own, and heroes need to be older than you. The cult of youth is with us, but so is the cult of age and sometimes I think it's good for society to look up to someone. In the world's oldest societies, age is treated with great respect. So I felt that to lose that bit in our culture – to go for the younger hero – seemed a bit of a shame. Another loss to the youth culture thing. But Paul is a marvellous actor and the more I thought about it, the more I came round to it. He has a great steely quality as well as a humorous element. He has that necessary danger about him, that thing that makes you never quite at ease with him, and when I saw him in costume, I thought he was absolutely right for the part. He's ace!"

And the rest of the cast? "Daphne Ashbrook [Dr Grace Holloway] was glorious to work with. American actors have, it seems, a different method of acting. Because they don't have as many opportunities to

'Of all the Doctors, I'm the one who left the most willingly – and a bit richer! It's nothing vast, but it's been a nice bonus."

Right: Operating to save the Doctor's life.

"I'm happily resigned to the fact that I will become an ex-Doctor and carry on being involved."

work so much in theatre, they tend to be more singular, whereas British actors are more used to teamwork, to sharing. But she was just like a 'British' actor with an American accent. Very generous, very human. And a great actress, very good fun.

"Eric Roberts [the Master] was very interesting, too. He comes from the Hollywood school of acting (or is it the Joan Collins school of acting?) in the sense of 'What do I look like?' acting. Whenever I was on my back (which, being dead, was a lot of the time) I listened and watched him work. I was debating with myself over this. It's a very valid way of working – American actors work very well with the camera. Eric was very worried about the lighting in the earlier scenes because he wanted to make himself look soft, to balance with the eventual evil he becomes. He was very aware of his part, very conscious of making all the elements work. It's not necessarily my way of working – I've got more things to worry about, like learning my lines, so I let them worry about it, let them capture what I'm doing. He was very much into making sure they captured what he wanted them to capture. We got on very well, he's very nice and he has great respect for British actors – he trained over here at the Royal Academy. He can also project a great sense of evil overall, he's excellent."

With so many new approaches and points of view, this international production has always been in danger of being very different from the *Doctor Who* that most fans are familiar with. According to Sylvester, one thing that is in keeping with the original series is the script. "It's a very *Doctor Who* script. It didn't go away from the essence of it. It didn't make me go, 'Oh right, this is so new, so American'. It's really very good. Mind you, I didn't read it all, in case all the fans tortured me so that I would tell them what happened in it! If I don't have the information, I can't tell 'em!"

Having now left *Doctor Who*, Sylvester can now look back on his years with the series in a more abstract and philosophical way. "*Doctor Who* is not an albatross I needed to have lifted from my neck. I suppose it was at one time – early on after it finished when I just wanted to get on with my career. A lot of doors seemed to be closed to me but in fact, far more were opened. It was swings and roundabouts and so once I realised it wasn't the end of my career, I could carry on. In theatre, for instance, I could work there again and get better paid for it just because of *Doctor Who*. So it didn't destroy me either creatively or economically. And then television work slowly came back as well. Now I've positively embraced it – there's so much going on in the *Doctor Who* universe as all the other Doctors have realised, and I'm happily resigned to the fact that I will become an ex-Doctor and carry on being involved. I hope the new version carries on to a series, I have my fingers crossed, because it can only be good for all of us. It will regenerate interest in the show and that will keep our merry little universe of *Who* turning.

"Once I used to think it was annoying – 'Oh, here's another convention' – but then I realised I was being silly. *Doctor Who* is hopefully going to be with me for the rest of my life, and I've truly embraced that."

The Scriptwriter
Matthew Jacobs

Right: The Cloister Room, a crucial setting in the new *Doctor Who* movie and, **opposite**, the stunning new TARDIS console room. Photos © BBC Video

Matthew Jacobs' association with *Doctor Who* began at the age of six. His father was actor Anthony Jacobs, who played Doc Holiday in the William Hartnell story *The Gunfighters*. As Matthew explains, "One of my first memories is of when my father took me to the set as a birthday treat. I met Hartnell and the director of that show, Rex Tucker."

Matthew was lucky enough to gain some first-hand experience of the way television productions worked. "I was there all day sitting behind the bar-room set, stationed behind a camera with a monitor and a set of headphones so I could listen to what was going on in the gallery." Matthew says that his day on the set made a deep impression on him. "It was one of the first things where you decide, 'I'd like to do this.' So when Philip Segal came along and asked if I'd be interested in writing *Doctor Who*, I said, 'Of course I would.' It was an honour to have a go at it."

Philip Segal gave Matthew a basic set of guidelines with which to work, but the writer was surprisingly free to take the story in whatever

"The sets turned out to be much better than I could ever have expected."

Above and right: Grace helps the Doctor recover from his regeneration ... and he later rewards her help in an unconventional fashion. Photos © BBC Video

direction he chose. "They didn't show me any of the previous scripts or anything like that. Phil basically came to me and said they wanted it set in contemporary America. Primarily, we needed to introduce the Doctor to the American public. The only thing that he gave me was this idea of Doctor Who being an unidentified body which was brought into a modern hospital, and that was it. Then I went away and did a story on my own from there, which really concentrated on introducing the Doctor as a character in the same way that the very first *Doctor Who* episode, *An Unearthly Child*, introduced the Doctor and concentrated primarily on him."

The inclusion of Sylvester McCoy in the new movie is central to maintaining a sense of continuity. "Sylvester McCoy's involvement was my idea. Up until then they'd been saying, 'Let's just do a new Doctor, starting the story from nowhere.' When I came on board, I said, 'You can't do that. You have to hand over the baton.'" Matthew feels that McCoy's involvement was crucial, given the nature of the plot. "My story is primarily about the Doctor's ability to regenerate. The Master, whose last regeneration has been destroyed, is now struggling for survival. He tries to steal the remainder of the Doctor's regenerations from him, using the Eye of Harmony, and he doesn't care if the Earth gets destroyed in the process. Since the story was about that, we had to have Sylvester."

I asked Matthew to list the characteristics he felt were essential to any incarnation of the Doctor, and to contrast this with what was unique about the Eighth Doctor. "What I've always loved about the Doctor is that he's essentially a maverick, anarchistic mind that moves through time and space. He looks at things in a different way, and he always comes up with solutions that you don't have to follow, but you can enjoy the results. That seems to apply to every one of the Doctors. Paul McGann's Doctor keeps all the most lovable aspects of the Doctor while adding something new. Basically, he's just sexier than most of the other Doctors. It's as simple as that as far as I'm concerned. He's brought a sexuality to the role that has never been there before. Tom Baker was an interesting Doctor because he wasn't such a professor, he was more a man of action. The same is true about Paul, he feels younger and more passionate.

"I have a soft spot for William Hartnell because he was the first one, and I really love Patrick Troughton because he was so photogenic, and my enthusiasm for *Doctor Who* as a child was probably at its peak around then. When I was older it was Tom Baker. So really those three were *the* Doctor Whos for me. What Paul has done is brought back a lot of Tom Baker into the role, but there's some Pat Troughton there as well."

The new story is a straightforward tale with the primary aim of reintroducing the Doctor to a television audience. "You've got to remember that we're trying to make this for people who have no idea what a Time Lord is, or what the world of *Doctor Who* is. It's really hard, surprisingly, when you're dealing with a show that's been [illegible] years and almost ruled by virtue of the fact that everybody knows all its folklore. You've got to put aside all that and think of it in very simplistic terms. This is fundamentally a show about a man who remembers who he is and realises that he's the Doctor, he's there to fix things.

"The way I approach writing scripts is very instinctive. So when somebody said to me, 'Do you want to do *Doctor Who*?', I didn't go away and do miles and miles of research, because that would have just clouded the writing. I sat down with all of the accumulated memories of having watched the show as a child and wrote what I wanted to see. It's more a celebration of this man than anything you could imagine. What happens in our story is that the Doctor's regenerative process takes a lot longer this time because he dies under anesthetic. When he comes around, it takes a lot longer for his memory to come back, which of course is enormous fun. It's only when the Master manages to open the Eye of Harmony that the Doctor's memory comes back, and so you get this lovely revelation, a person finding out about himself. That process is very entertaining to watch, especially as it's happening alongside someone like Grace Holloway, who knows nothing about what a Time Lord is."

Director Geoffrey Sax has said that the new movie is very well-balanced between humour and drama. Is that humour built into or upon Matthew's script? "There are a lot of jokes in the script. Then added to that, Paul, Eric and Daphne have immaculate comic timing. Then on top of even that, Geoffrey Sax has won Emmy Awards for his comedy directing. The new movie is not a comedy, but there's a high level of comedy to it."

Matthew feels that the nature of the humour is one of the things that separates *Doctor Who* from other science fiction shows such as *Star Trek*. "I hope the humour works for an American audience, but I don't know that it will. For me it's sort of like the kind of Heavy Metal comedy. It's slightly wild. At times you think, 'Oh my God, should we be letting the kids watch this?' That's what I was going for, and I think it gets there."

The scale of this production is much larger than any previous *Doctor Who*. Matthew jokes about the way his words were translated into such enormous realities. "I wrote the words 'Cloister Room,' which refers to a small part of the church, and they built a cathedral. Go figure." Not that he has any complaints. "The sets turned out to be much better than I could ever have expected. I thought it was interesting that the Control Room set paid much more homage to the past than to the future, as opposed to the original that looked like all the modern, pop art designs of the day. This seems to be more of a throwback, but what I like about the TARDIS is that it is a character itself, and will therefore forever be changing." Matthew laughs and adds, "I hope it will always change, but I think [viewers] are kind of hoping it will stay the same."

One of the most controversial and exciting revelations in the new movie is the Doctor's [illegible] that he is half-human. "You're not sure whether he's joking, but as far as we're concerned, we're saying that the Doctor is half-human. It's always been there lurking in the background of Whovian mythology, that the Doctor might be half-human, but if you go to any of the reference books, they say, 'No, no, no, he's totally Gallifreyan.' Nobody really knows. The fifth [illegible] written on this show."

It is true that the only constant in over thirty years of *Doctor Who* is that nothing is constant; but why did Matthew choose to make the Doctor half-human? "Because he is. You look at the way he's behaved, you look at the love he has for the human race; you see that he's always there for the planet Earth. He's one of the most human of all the science fiction characters. So why deny it? Why not say he's half-human, because it certainly feeds into all his stories in a big way. He has that fallibility as well, which humans have, and that's why he likes them. We felt that that was a fun progression to make with the Doctor and also something nice to reveal in the show. For people who don't know

"Paul McGann has brought a sexuality to the role that has never been there before."

Left:
The Doctor (Paul McGann) and Grace Holloway (Daphne Ashbrook) make a dramatic escape from the ITAR Millennium party.

behaves is most definitely as a human being, even though he has two hearts."

Should the new *Doctor Who* movie spawn a series, would Matthew be involved in further forays in the TARDIS? "I hope so. Contractually I'm meant to be." As to what a new series might be like, he gives us this hint. "I just look forward to our being able to go to other planets, to being able to introduce new equivalents of the Daleks. There's no point in going back and just bringing back the Daleks and the Cybermen and whatever, because they're kind of a bit retro. The whole joy of things like the Daleks and the Cybermen is that when they were introduced in the Sixties and the Seventies, they spoke to their audiences about those times. If you're going to carry on in the spirit of *Doctor Who* and it's going to survive, you need to do something that speaks to us about our own time."

Doctor Who has been variously celebrated as 'safe thrills for the kids' or condemned as 'teatime terror for tots'. Does the new film continue that tradition of scariness? "When I was a child, the idea was that it was scary, and this is a little bit scarier than any of the *Doctor Whos* that have gone before. It's a little bit more fun in that respect, and Eric Roberts gives a brilliant performance as the Master. *Doctor Who* fans will be very interested to look at how the Master is portrayed."

However this new movie is perceived, Matthew has already received the best confirmation of a job well done that any writer could hope for. "The most rewarding moment was when I sneaked a showing to my nine- and six-year-old sons, and they actually went behind the sofa. They actually leapt up, they were so terrified. I saw that they were behind the sofa, and I thought, 'That's great. It's working.'"

anything about *Doctor Who*, it really helps them to understand the character, especially in terms of the fact that the Master doesn't care whether or not the human race survives and the Doctor does. It marks up their difference. It's always been half-suggested in various other stories, but no one's ever actually come out and said it. The way he

'The Master' Eric Roberts

As the likes of Anthony Perkins and Christopher Lee have found, some actors will almost always be asked to play bad guys – be it murderers, evil scientists or intergalactic supervillains. This state of affairs is generally caused by one of three things: typecasting, unimaginative directors, or – in the case of Eric Roberts – because the actor concerned is, in the flesh, just plain terrifying.

Left:
The Master (Eric Roberts) and his partner in crime, Chang Lee (Yee Jee Tso), preparing to do battle with the newly-regenerated Doctor.
Photos © BBC Video

Even before Eric enters the interview room, an atmosphere of unease is created by the unit press officer, who warns the assembled journalists – representatives of *Radio Times*, *The Daily Express*, *The Daily Mirror* and **Doctor Who Magazine** – that we should only ask "narrow" questions that require a specific response, and that if any of us tries to get Eric to discuss his family then the interview will be terminated immediately.

We understand the reason for the instruction. Much of Eric Roberts' personal history is a matter of public record. He was born in 1956 in Biloxi, Mississippi. He was a shy, solitary child with a noticable stutter. His father, the founder of the Atlanta Actors' and Writers' Workshop, encouraged the young Eric's enthusiasm for the theatre, and when Eric memorized lines he found that his stutter almost disappeared.

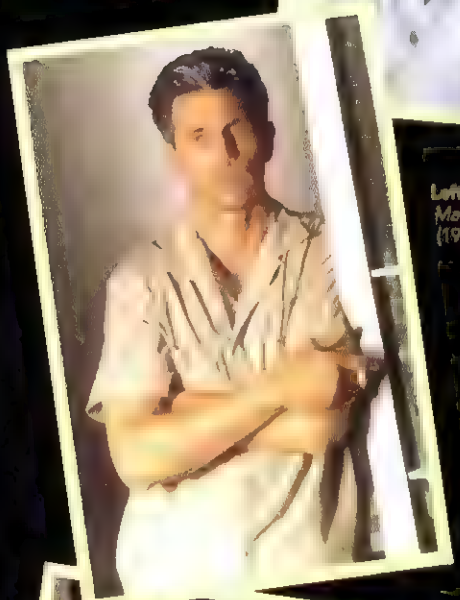
Eric's homelife, however, was rocky. His mother walked out on the family when he was only thirteen. When she returned two years later she sued for custody of her daughters – one of whom, Julia, was to later become a movie star herself – but not of her son. This caused a painful divide in the family which has not healed to this day.

Through his troubled adolescence, and indeed parts of his adult life, Eric was, through his own admission, "totally uneducated in social intercourse," making him "a repetitiously angry young man." The theatre again offered an escape. In 1973 he moved to London to study at the Royal Academy of Dramatic Arts, and later completed his training at the American Academy of Dramatic Arts in New York. He made an impressive film debut in 1978 in *King of the Gypsies*, and received an Academy Award nomination for his supporting role in 1986's *Runaway Train*. Injuries in a car crash slowed the development of his career, and he has spent some years trapped in what he calls "the world of B-movie *Mad Maxes*."

The films of Eric Roberts

Above:
With Greta Scacchi in *The Coca Cola Kid* (1985).

Right:
Nobody's Fool (1987)



Left:
Mafia Marriage (1993)

Below:
With Gregory Harrison in *It's My Party* (1996)

[redacted] career has recently taken an upswing with the stunning, and sympathetic, role of Nick Stark in the soon-to-be-released movie tearjerker *It's My Party*, in which he plays a gay man dying from an AIDS-related illness who brings his friends and family together at a final [redacted] before he takes his own life.

It was shortly after filming had finished on *It's My Party* that Eric Roberts accepted parts in two Fox Network TV movies, the lead in the detective thriller *Dark Angel*, and the role of the Master in *Doctor Who* – a character that, I soon discover, is surprisingly familiar to him.

Assistants in tow, Eric sweeps in [redacted] costume. Make-up gives his eyes an even more sinister look than normal. Even in the flickering flourescence of the interview room he looks dark and malign. This sinister mood instantly lifts, however, as soon as he answers his first question, which he meets with the broadest of grins.

"How bad am I . . . ? I'm cartoon terrible. The Master is fun – and funny, hopefully – and entertaining. And all the little kids, all the under-tens will go, 'Wow!'"

Eric has a fair amount of pre-knowledge of *Doctor Who*. "I went to school in England in 1973 . . . I stayed on Gower Street in London . . . and all my friends said," – he briefly slips into a very good middle class English accent – "'You've never seen *Doctor Who*? Watch this!' So we watched *Doctor Who* every week for . . . years."

Unsurprisingly, though, he can't recall many specifics. "I saw a lot of one Doctor Who and a little bit of another . . . but to be honest with you, I couldn't tell you their names."

Did it engross many [redacted] in fact, everybody stood to attention when the theme tune came on and watch the Doctor and we'd all say how [redacted] never turned it off, we never turned it off."

He's not sure how an American audience will take to *Doctor Who*. "Most viewers will have no knowledge of the show. But I see *Doctor Who* as *Star Trek' Star Trek* with time travel, and *Star Trek* has been such a huge hit here that I [redacted] never can tell."

Paul McGann and Geoffrey Sax had said that *Doctor Who* was a demanding shoot. "Yesterday was a fourteen-hour day, today is a sixteen-hour day. It's a tough one." He smiles again and indicates his dark-rimmed eyes. "So you can think that it's not."

Having watched some of the filming earlier, I've seen Eric emerging across the TARDIS' Cloister Room in very ornate, and presumably very heavy, robes. The set was also particularly hot. Was this uncomfortable? "Well, I don't really have lavish costumes. I wear a paramedic uniform for almost the whole thing, but at the end I show up in this incredible cape over a black snakeskin suit. I stride in and say, 'There's no time left to waste!' to which everyone replies, 'But there's time to change!' So I reply, somewhat theatrically, 'But I always dress for the occasion!'"

We laugh at Eric's unselfconsciously camp re-enactment of the scene – he seems to be enjoying himself. Would he like to stay with *Doctor Who* if a new series is developed? "If they want to bring the Master back then I'd love to [redacted] ences with him – yeah, that would be fun. We'll have to see.

"I've enjoyed all the work I've done recently. I've got two films coming out that I'm as proud of as anything since *Runaway Train*; one is *It's My Party* and the other, which I did with Alec Baldwin, is called *Heaven's Prisoner*. *It's My Party* was something of a labour of love for me. We all made it for free, even though we were doing *Doctor Who*-type hours. It was made for about a pound and a shilling. Then MGM and United Artists saw it and went nuts for it.

"In *Heaven's Prisoner*, as usual, I'm playing the bad-ass. I'm a guy who gets [redacted] with Alec Baldwin's character, but he became a cop and I became a criminal. He loses a loved-one and comes to me for help; he wants to find out who did it. So that's what we set out to do."

"St
huge hi
see

Left:
The Master and Chang Lee penetrate the Cloister Room of the TARDIS.

Below:
Eric Roberts as the Master.
Photos © BBC Video

...Does he ever crave to be the good guy, the lovable, romantic hero?

"I do, I really do. There's a movie I made in 1986 called *Nobody's Fool*, and it's the only movie in which I have played myself. It was a romantic movie and I was the one to get the girl and do the kissing. I didn't have to kill anybody and it was a lot of fun. Then jump ten years on and I finally get another romantic part, a great part that makes everybody cry – and it's me with another man."

But in *Doctor Who*, Eric is again the villain of the piece. "The Master does so many horrible things. But I guess the worst thing I do is the way I can take people's good spirit and inject them with my evilness, so they become like me – they become my servants. Later I need one of those minions to do something for me as a pure human, so I have to suck all of the evil out of them – that's probably the grossest physical thing I have to do in the movie."

The Doctor has been a hero for generations of kids. Eric's childhood heroes were more down-to-Earth, however. "I didn't have any fictional heroes. I had such a hero in my home, you see, in my father. He was

...home and learn my lines, I can do it, I can do my weaving and make my phone calls and not be the Master. That's what's really fun; it's like being turned loose in the playground every day when I get to work."

And have fun dressing up?

"Oh, sure! All my life I never got excited about clothes. I never knew what girls were so thrilled about; all that 'Look at this!' – 'Oh my God! That's *sooo beautiful!*' Then I got this cape of mine and I finally understood what girls were talking about. I kept saying 'Look at my cape!' to anyone who'd listen."

...*Trek* has been such a ...here that I can't really ...*Doctor Who* missing."

...*Breebs* by Ivan Anderson. Ivan Anderson and Eric Roberts for Comic Con in Vancouver.

...my hero always; I always knew that everything else was make-believe. I never believed in Santa Claus or any of that. I didn't have any heroes that weren't real – it was my father, and later, Pelé."

The over-protective press officer signals that our time is up, but Eric is having none of it. He suggests we go for a few final questions about *Doctor Who*. I want to find out if his having watched the series in London had influenced his decision to take the role of the Master. "Of course! You see, I only remember the Master as a big, black, oozing blob; so when I heard that the Master was an open role that they were offering me, I said, 'So I've got to be black and ooze?' They said, 'No, no – you take over a paramedic's body; you're handsome for the first part of the film and after that you become a monster.' With that I came running – I thought it would be fun.

"The paramedic, Bruce, is just an ordinary guy, out of New York with a job in San Francisco. A nice guy – didn't do no harm to anybody. He's also got a very attractive red-headed wife who he ends up killing after he's possessed by the Master."

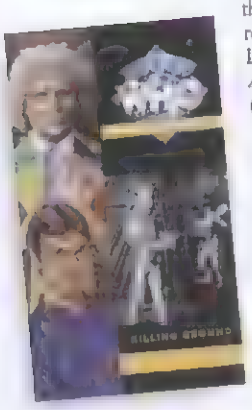
Was there any method you can use, or homework you can do for a part like the Master? "No. What's great about this part is that I don't have to take it home with me. I don't have to think about it – I can ...

Shelf Life

Dave Owen has read
The new Who Aut...
Now he's off to e... few jars . . .

KILLING GROUND

It's perhaps surprising that the Cybermen have to date only featured as the main enemy in a single original Virgin *Doctor Who* novel, *Iceberg*. With the Daleks apparently unavailable to Virgin for copyright reasons, they make an obvious choice for a returning foe. They do return in Steve Lyons' fourth novel, a *Missing Adventure* called *Killing Ground* (ISBN 0 426 20474 3). The omens were not auspicious; I had utterly loathed Steve's earlier Sixth Doctor *Missing Adventure*, *Time Of Your Life*, finding its situations over-the-top and its characters unmemorable, and was dismayed to find that *Killing Ground* would feature the companion Grant Markham, apparently introduced in its predecessor, although I had completely forgotten him.



The action takes place on Grant's homeworld Agora, a human colony, in 2291. It is under the control of the Cybermen, who return every three years to harvest 500 of the planet's eligible young men to be transformed into Cybermen themselves. The misery of the colonists is compounded by the way that rebellion is quelled and order maintained in the Cybermen's absence by a select group of humans, the Overseers, who are guaranteed freedom from conversion in return for their co-operation. A powerful scenario in its own right, this also serves to emphasise the horrific nature of the Cybermen, occasionally glossed over on television, when they sometimes might just as well have been mere robots.

Killing Ground is a more traditional type of *Doctor Who* story than Steve's earlier books and he seems far better suited to telling it. Although perfectly serviceable, his prose style is far from lyrical, and it's just as well that all it has to do is accurately describe the events in the order they occur. Well paced, with action scenes and dramatic revelations occurring at regular intervals, *Killing Ground* would make an excellent TV serial or graphic novel.

As well as the Doctor and Grant, Agora is visited from offworld by ArcHivist Hegalia and her young assistant, Jolarr. Hegalia will be familiar to readers of the 1988 reference book *Cybermen* by David Banks. A specialist in the Cybermen from a race of historians, she has travelled back in time to Agora to examine them at close quarters. It gradually becomes apparent that her interest is not just academic, but dangerously obsessive, and my favourite sequence in the book was the one in which she voluntarily undergoes conversion to become a Cybermen, and feels her old inquisitive self fade away, to be replaced by the new, less self-aware thoughts of her new form.

I seem to have particular difficulty in either differentiating or remembering the characters of human colonists or explorers in *Doctor Who* novels; a particular example being one of the opening scenes of *Lucifer Rising* which threw in too many new characters in one go for me to ever stand much chance of telling them apart thereafter. Therefore, Steve gains my particular admiration here by introducing the colonists, both Overseers and rebels, slowly, and only when they're required.

The Doctor, who only really enters the story half-way through, just as his sixth incarnation did on television, wants nothing to do with the Bronze Knights, seeing them as an example of humans sinking to the same depths as the Cybermen. He saves his efforts for confrontations with the Cybermen themselves, including an informative exchange where we learn that these *Revenge of the Cybermen*-style CyberNomads choose to mimic human emotions for the intimidatory effect it has on their human subjects. The Doctor offers the advice that standing with one's hand on one's hips is unlikely to achieve the desired effect.

Killing Ground offers an excellent treatment of the Cybermen; I hope Virgin will take the opportunity to use them again soon.

GODENGINE

Like the Cybermen, the Ice Warriors are cybernetically enhanced, keen on military incursion and have prominently encountered the Doctor several times on television, but only once before in the *New Adventures*. Making it a month for classic monsters, they appear in print in *Missing Adventure* veteran Craig Hinton's *New Adventures* debut, *GodEngine* (ISBN 0 426 20473 5). There are only two things wrong with *GodEngine*; The story is often dull, and the way it's told is often excruciating.

Craig deserves credit for having done his research, at least. The book follows on strongly from *Transit* and mentions the Thousand Day War between Earth and Mars, and the fact that the Ice Warriors appeared to desert Mars for their new home Nova Martia shortly afterwards. *GodEngine* takes place during the Dalek occupation of Earth in 2157, although it is set on Charon, the moon of Pluto, and on Mars. The TARDIS has broken up in flight, the emergency systems depositing Chris on Charon, and Roz and the Doctor on Mars. The human scientists stationed on Charon are attempting to break through the subspace blockade placed by the invaders on their solar system using now-abandoned *Transit* technology. Chris remembers from his history that on this day the Daleks vaporised the Charon colony killing everyone outright, so he and the scientists escape to Mars via a subspace tunnel.

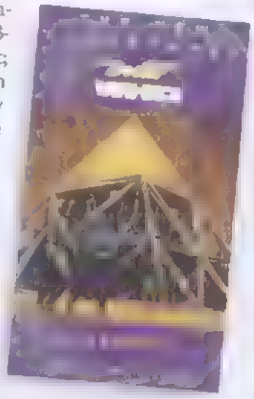
GodEngine *by Craig Hinton*

Christine Madrigal looked over the Doctor's shoulder and was grudgingly impressed. She'd seen alien cities before, of course; being in the Colonial Marines had broadened her outlook considerably. Born on Earth, in one of the ghettos that leached off the Massachusetts Conurb, she had escaped the poverty and depravity as soon as she could. Signing up with the Marines, she had toured the Alliance and the worlds of its neighbours; dawn on Kentauris one day, nightfall on Arcturus the next. Twin suns setting in a purple sky, followed by a bloated red giant floating over the horizon, while Arcturan cities shrouded in methane gave way to the elegant and oxygenated turrets and pillars of Alpha Centauri.

Ikk-ett-Saleth was something else.

There is an awful lot of talk in *GodEngine* about subspace, the space-time vortex and all manner of impressive-sounding ways of getting from A to B in zero time, but it soon becomes apparent that this might as well be by flying carpet. It isn't based on any recognisable real science, and like the incomprehensible explanations offered by Engineering Officers on *Star Trek* in all its incarnations, it might as well be magic. Chris and the scientists end up in some ancient Martian underground tunnels, and the Doctor and Roz, together with some explorers they have found, end up in some others. Thence, the narratives switches between the two parties making their way to the Martian North Pole.

One of the parties is joined by some Ice Warriors, or to be more accurate, Martians, since not all of the hominid reptiles are part of the warrior caste. There is some depth of character shown here, especially of McGuire, leader of the expedition, who lost his family in terrorist attacks attributed to the "greenies", but it's unsubtle and sensationalistic. The two treks to the North Pole are evocative of science fiction B-movies at their very worst; parties plod through chambers filled with holy relics and traps for the unwary, the names of places and artefacts are given in phonetic Martian and translated English simultaneously, and ancient warriors talk of "honour". It's all told with a syrupy stream of overloaded prose and redundant verbiage; the author expects us to take seriously passages like "Shuttles crashing, buggies exploding, TARDISes falling apart and Mars suddenly deciding that it needed a monopolar magnetic field. Mix thoroughly and bake in a hot oven, then garnish liberally with Daleks."



The worst abuses are reserved for the Ice Warriors. Craig actually dares to have the Ice Lord Falaxyr begin a speech with "Well, well, well . . ." and later utter the melodramatic

"Bring me the head of Christopher Cwej." The resemblance to soap opera that afflicted *The Crystal Bucephalus* returns as McGuire recounts his personal decline into unemployment and Vraxoin addiction, and then most unbelievably of all, an Ice Warrior love triangle is resolved by the female at its centre declaring to her current husband not only that she's leaving him, but that he's not the father of her unborn child. I swear, I started imagining the green giants delivering their lines in Australian accents in suburban living rooms.

My suspicion that Craig was taking the Mickey was confirmed when towards the end, we learn that the twenty-second century Adjudicators use a gun called a "shagger", thus affording ample opportunity for schoolboy double-entendre. This book is absolute proof that strong continuity and research do not alone guarantee a good *Doctor Who* novel. *GodEngine*? GodAwful would have been more accurate.

A HISTORY OF THE UNIVERSE

Both this month's novels from Virgin show a good deal of respect for other *Doctor Who* stories that have been told before them. For instance, in *Killing Ground* the Doctor knows very well that the colonists on Agora might as well not bother asking for assistance from Earth because in 2191 it will be recovering from the Dalek invasion. *GodEngine* takes place during that very event, and also takes heed of all the facts established about the Ice Warriors both on screen and in several *New Adventures*. Since *Doctor Who*'s inception in 1963 the series has not always been written by people with so much respect for their predecessor's work, with the result that taken as a whole, the series appears to be a minefield of inconsistencies.

I long ago gave up trying to reconcile the continuity problems of *Doctor Who*, comforted only by the vague notion that travelling about in time was bound to result in contradictory versions of events, and that we should stop worrying about such trivia and turn our attention instead to arresting concepts, gripping stories and compelling performances. I am therefore very surprised indeed to see that Lance Parkin has produced *A History of the Universe* (ISBN 0 426 20471 9), a 270-page volume that succeeds, almost completely, in plotting the events depicted in *Doctor Who* against a time axis spanning the entire life of the universe.

Lance has restricted the events he covers to those shown in the television series and in the *New* and *Missing Adventures*. They are laid out in pages consisting of a main body of information and a column of sidenotes where the author provides his justification for dating given events at a certain time. Previous attempts to chart everything that has ever happened in *Doctor Who* have been marred by the author not indicating whether his evidence comes from screen, print, or speculation. Lance, however, addresses his task as though it were an exam question with the stipulation "Please show your working", so his conclusions are all accounted for. Information from different sources is marked as such by the use of different typefaces to indicate the provenance of the material. For instance, Ace's real name is given in the main text as Dorothy McShane indicating that the surname was only used in the *New* or *Missing Adventures* with the accompanying sidenote indicating precisely where. There is also a typeface for Lance's own speculation, which is kept to a minimum.

The work is broken up into sections covering different periods of history, and it is surprising to see how readily future events depicted in *Doctor Who* break down into such categories as "Colonisation" or "The Earth Empire". The usual *Doctor Who* historian's nightmares, resolving the various appearances and capabilities of the Daleks and Cybermen, are handled with minimal fuss or invention.

Wherever possible, descriptions of events are given by reproducing an appropriate historical source, ranging from output from the Cyber-History Computer to Henry Gordon Jago's statement to the police about the events of *The Talons of Weng-Chiang*. This is not purely a straight-faced work of completeness either; Dymond's insurance claim for the loss of the *Hecate* in *Nightmare of Eden* contains several clever jokes relating to fluffed lines in the story.

I simply cannot fault the scholarship behind this work. On the rare occasions where Lance cannot reconcile a date given in the series with other evidence, such as the claim in *The Invisible Enemy* that the story takes place in the year 5000, he mentions the problem and makes an inspired speculation to explain it.

There are appendices addressing the vexing problem of dating the UNIT stories, the history of Gallifrey and the so-called "Cartmel Masterplan" devised by the series' last BBC script editor to give the Doctor a past. With the addition of an index this would be a reference work *par excellence*. Without, it is an arresting and intelligent interpretation of *Doctor Who*. I digested the entire history of the universe in one sitting.

I WAS A DOCTOR WHO MONSTER!

At least the actors and actresses who fill out the scenes in the pubs and markets of television drama can go home to their families and say, "Look! That's me standing behind Dirty Den!" and be believed. Pity, then, the poor performers doomed to spend their moments before the camera shrouded in latex bodysuits and thus totally unrecognisable. "I was the third Yeti from the left in 1968," they may vainly claim, but there is no evidence on screen that it was they who terrified innocent young time-travellers and viewers alike. Until now; *I Was A Doctor Who Monster!* (RTP0109) is the latest video offering from Reeltime Pictures, giving the men and women behind the masks a chance to appear as themselves.

The fifty-five-minute documentary is based at Riverside Studios in Hammersmith, where *Doctor Who* was often recorded during the Sixties. Sylvester McCoy brings his odd charisma to provide narration to camera, either strolling in front of tableaux of props and monster costumes, or better yet, wandering in and out of reconstructions of the recording of the series. These dramatisations almost make up for the lack of clips, as actors portray studio personnel and the players of unnamed characters, oddly reminiscent of a pair of schoolteachers and their unearthly pupil, enacting generically melodramatic scenes which aren't from any particular *Doctor Who* story, but may remind viewers of *The Daleks*, especially when the picture is treated to suggest 405-line black-and-white video tape. Later on, there are representations of the making of other periods of the series,

most entertainingly when a harassed floor manager assures a Katy Manning lookalike that her performance before a blue CSO screen will be "groovy". Perhaps diverging from the main focus of the tape, these pieces are nonetheless welcome for breaking it up and making it more than just a sequence of talking heads.

I was very pleasantly surprised at the sheer number of interviewees. Their stories have much in common, such as the inconvenience of spending time in monster suits, the impracticality of going to the toilet when encased from head to foot, and the impossibility of avoiding walls and doorways when one's vision is restricted by a costume impossible to envisage in rehearsal. But each has his or her own story to tell as well, which is the true value of the tape. I was enthralled to hear of a Voord from *The Keys of Marinus* being hit harder and harder by William Hartnell on each successive take, and amazed to hear that Ian Thompson can still recreate the voice of an Optera thirty-one years after *The Web Planet*. The performers frequently confound one's expectations of what the men in the suits would look like; for instance, the four representatives of the Daleks, formerly the most evil species in the cosmos, are all now grey-haired, conservatively-dressed and thoroughly personable. On the other hand, former Ice Warrior Sonny Caldinez looks almost as exotic out of costume as in, bearing, as he does, a distinct resemblance to *Time-Flight*'s Kalid.

With no factual errors, a lively pace and a good balance of interviewees from throughout the series' run, this is undoubtedly the best independent *Doctor Who* documentary to have been so far produced. With the addition of just a few clips running in soft-focus slow-motion behind the interviewees to illustrate (or even contradict!) their points, it would certainly pass muster on television as an *Arena*, say, and probably earn glowing write-ups from nostalgic critics in the broadsheets into the bargain.

Much classier than its advertising would suggest, *I Was A Doctor Who Monster!* is well worth a look. ◆

The way we

THE JOHN NATHAN-TURNER MEMOIRS

CHAPTER SEVEN - SEASON TWENTY-TWO

Part One

[redacted]

It was the start of my fifth season as producer of *Doctor Who* and my eighth year of working solidly on the show. Was it starting to take over my life? I think it probably was. I cared passionately about the show; I was protective of it but not in the same way as some die-hard fans tended to be. I remember one such member of the cognoscenti around [redacted] British gathering, saying, "Don't *ever* forget that *we*, the *fans*, will still be here, after *you've* gone!" Charming! It was [redacted] were not veiled.

[redacted] ficial to the series and his schedules.

[redacted] minute duration episodes is analysed as follows:

Episode 1 titles: 2½ minutes — New Material: 22 minutes

Total new material: 85 minutes

Whereas in the suggested format of 49½ minute episodes:

Episode 1 titles: 2½ mins — New Material: 47 minutes

Total new material: 93 minutes

[redacted] lesson.

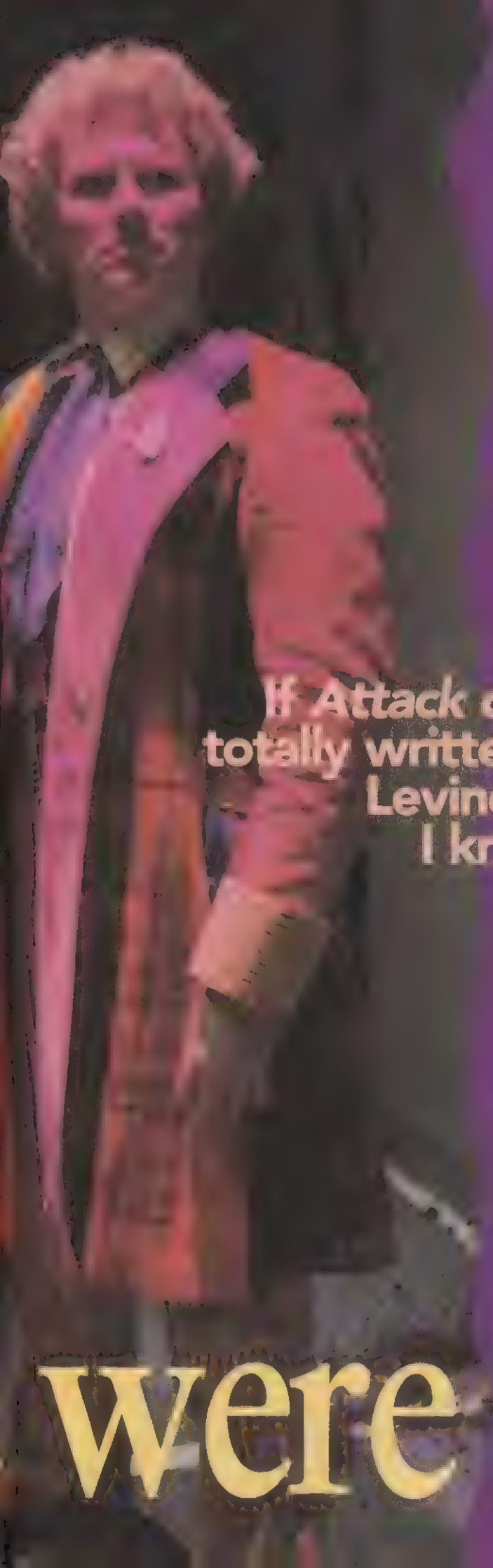
ATTACK OF THE CYBERMEN

[redacted] was the maximum.

[redacted] I was blissfully unaware and still am.

[redacted] n Music Hall. Michael Kilgarriff is one of the several regular chairmen of the evening's entertainment. I was aware that Michael was considerably

Far right: Peri (Nicola Bryant) and the Doctor (Colin Baker) encounter a life-threatening computer on board Space Station J7 in *The Two Doctors*. Photo © BBC Video



successfully.

captured an enormous amount of column inches.

TARDIS is safe? You tease the audience with the chameleon circuit

of the Cybermen.

If *Attack of the Cybermen* was totally written by Saward and Ian Levine and not Ms Moore, I know nothing about it.

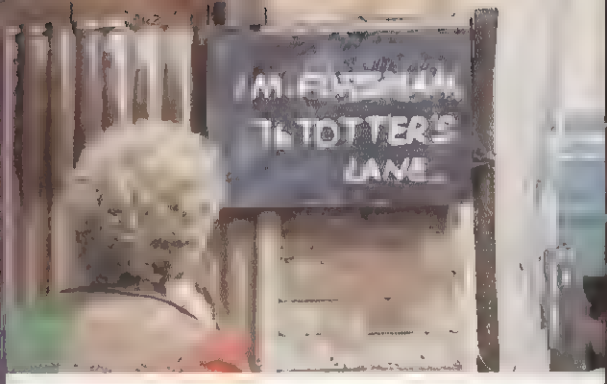
trade secret.

you.

variety show.

started recording the Cryons' first contributions.

were



From the left: The Doctor (Colin Baker) experiences a sense of *déjà vu* in *Attack of the Cybermen*. Photo © BBC; *Vengeance on Varos*; Patrick Troughton makes a return to *Doctor Who* as one of *The Two Doctors*; Jacqueline Pearce as Chessene from the same story; Colin Baker and Nicola Bryant enjoy themselves on location in Seville. Photos © BBC Video

VENGEANCE ON VAROS

A script editor/producer, Alan Shallcross, wrote to all producers requesting that they keep the less able-bodied in mind when casting. Quite rightly, he pointed out that characters stuck behind desks could be played by actors restricted to wheelchairs, for example. He mentioned a company of actors called Graiai (pronounced Grey Eye), and I asked Ron Jones, who was directing this story, to pay the group a visit with regard to the casting of Sil. He came back raving about Nabil Shaban, who later came along to see me. He loved the part and we offered it to him. When Alan Shallcross discovered that Nabil was playing a slug creature, he was furious, and said that what I was doing was detrimental to his intentions, turning disabled actors into monsters. In the end, I abruptly said that it was the actor's choice – not mine, nor his. I should point out here that there was never any intention of capitalising on Nabil's disability, and I know Nabil never felt this was the case. Many readers may have seen Nabil at conventions, on film or in the theatre, and recognised his disability. The fact is that he is a splendid actor, and created a wonderful Sil. He had children in playgrounds imitating that awful slithering laugh of his almost immediately, in the same way the Daleks used to be imitated. Further, I feel sure the bulk of our audience thought Nabil in his slug costume atop a fish tank trolley was one of our better visual effects. I make no apologies for casting him, nor for bringing him back as rapidly as I did the following season.

When I first saw Nabil's costume suit perched on top of the fishtank, it was directly on top of it. I felt that the actor who would be inside the suit would look as if he was standing upright with a false tail on the front. I told the visual effects designer that I wanted the audience to wonder how on Earth we'd achieved the effect, so I asked that there be a distinct gap between the bottom of the costume and the solidness of the tank. This was achieved splendidly.

This story was recorded at the time of my birthday in 1984. Whenever I went to my run-through, I would always install myself in the rehearsal room office half an hour beforehand, so that the director, production manager, the leading actors etc could pop in with any problems and chat privately. On this particular day no-one popped in apart from the AFM. "Does everyone know I'm here?" I asked.

"Oh, yes," was the reply. "But stay here . . . they've got a major problem, but they want to sort it out before you come in."

I sat, made a few phone-calls (Saward had taken writer Philip Martin for coffee), and waited. Eventually, we were summoned to the rehearsal room itself, and there I found the entire cast and production team dressed in Hawaiian shirts, singing *Happy Birthday*. Nabil didn't have a Hawaiian shirt, but was singing with a string of Hawaiian-patterned paper plates tied around his neck.

I liked this story very much. How on Earth some people could complain about its violence is beyond me. It really is a lesson against it, rather than for it. I concede that in a couple of places our judgement may have been a touch imperfect – our approach to the acid bath incident, for example – but generally, I think the story has a message with extremely apt and good intentions.

THE TWO DOCTORS

I first went to New Orleans for a holiday in 1981 and was there during Mardi Gras. The atmosphere was wonderful – the French Quarter has an electricity all its own. I returned there for a convention a couple of years later and decided that it would be an ideal place to set a *Doctor Who* story. I had initial discussions with our American distributors, Lionheart, and they were interested in a co-production deal. We initially contracted Lesley Thomas, an American writer who was working on a soap opera over here at the time, to produce a scene breakdown. However, *Way Down Yonder*, as it was called, didn't have that elusive '*Who*-ish' quality about it, so we asked Robert Holmes to have a go. Bob's outline was very good, and so we commissioned scripts, which were duly delivered. I went away on my annual leave and, as usual, regularly rang base camp to see how things were progressing. My new production associate, Sue Anstruther, told me we'd lost the co-production money, which meant we couldn't afford all those US flights and accommodation. She asked me where I wanted to re-set the story? Venice was my first choice, but we were unable to find attractive (ie cheap) transportation. Sue suggested Seville in Spain as an economical alternative, which would mean the scripts wouldn't have to be totally re-written. For 'plantation house' read 'hacienda', Missouri banks became olive groves and French Quarter became old Spanish Quarter. This is an over-simplification, of course, but the Spanish choice did mean the work on the scripts could be achieved more rapidly.

I attended the whole shoot as usual, and the heat was unbelievable. With Peter Moffat at the director's helm, I felt confident. When we arrived in Spain, all the make-up, wigs, eyebrows, etc had gone missing. To this day they have never, to my knowledge, been tracked down. So, on arrival, the shoot had to be re-scheduled to allow time for the wretched items to turn up. This meant that Jacqueline Pearce (Chessene), Laurence Payne (Dastari), and Patrick Troughton had to lay by the pool for several days, soaking up the sun, visiting the sights, shopping and so on, and still being paid. Do you know, not one of them complained . . . odd, that! However, every evening after the shoot, we would return to the hotel for a swim before dinner, and the poor artistes who weren't able to work were extremely pleased to see us all. I'd met Jackie earlier that year, and almost immediately fell in love with her. We had a similar sense of humour and sense of dedication. And her laugh is the most infectious I've ever heard.

One evening I was unable to attract the barman's attention as I stood at the poolside bar, attempting to buy a variety of drinks for our group. Jackie, wearing a wrap-over towelling gown over what I assumed was her swimming costume, said, "Don't worry, darling, I'll get his attention!" She promptly opened her gown towards the barman, revealing that she wasn't wearing her costume! We were served at once! After that, when anyone wanted to buy drinks, he or she would ask Miss Pearce to accompany them to the bar. The service was impeccable!

While the relaxation of the selected few was going on, the rest of the team was busy filming totally out of schedule with amazing efficiency. We drank champagne to celebrate 100 slates after a very short period. Perhaps because the temperature was so high, people worked faster to get finished in order to get into the cool of the shade and the hotel pool. One day Peter announced we'd be wrapping a few hours early. "Oh, no you won't," I thought. I sat beneath a tree in the grounds of the hacienda, which was owned by a member of the famous Hearst family, went through the scripts and found two scenes set in the interior hallway (to be recorded in the studio) and instantly moved them onto location. Peter, the true professional, sat with me under the tree, camera-scripted them, shot them, and as we were coming up to the wrap, said, "Whatever you do, don't say you've found any more!"

The costume designer on the story was the marvellous Jan Wright, a very elegant and talented designer, and what's more, something of a riot.

The make-up designer was seconded to the production from Wales as, at the time, there were no London designers available. Cathy Davies was very experienced; I recall that she'd recently worked on *Lloyd George Knew My Father* starring Philip Madoc. I'd spoken to Cathy by phone but didn't meet her until shortly before the shoot. Colin Baker told me that she'd rung him and said, in a very Welsh accent, "Allo, it's Cathy Davies 'ere, I'm the Welsh tart that's doing your make-up!"

Well, the story went around the unit like wildfire and she was regu-

"I thought this was *Doctor Who*, not *Dynasty*!"

larly referred to as 'The Welsh Tart' – until the first day of shooting.

It was in an olive grove near the hacienda, the make-up assistant and the dressers were near the camera, and eventually the make-up and costume designers appeared over a small hill. Both were wearing stunning outfits, high-heeled espadrilles, picture hats, designer culottes and tops. They looked as though they were going to the beach, rather than to work. As they teetered down to the camera position, I said, "I thought this was *Doctor Who*, not *Dynasty*!" As a result, they became christened Alexis and Crystal!

"Don't worry, darling, I'll get his attention!"

However, I must stress that no matter how inappropriate their gear was, when there was a problem, off came the high heels and hats as they mucked in to deal with it. But it was hysterical to then watch the re-assembly of *haute couture* control.

Having assumed that we might never retrieve the wigs etc, the Welsh Tart commandeered the hotel hair salon in the evenings with her assistant, making eyebrows and attempting to dress rather ordinary naff Spanish wigs into something that resembled her conception of the characters. Most make-up ladies have some hairdressing experience, but Cathy was very highly qualified and produced a better wig for Jackie than Peter and I had seen at the fitting. I think it was Cathy who changed Colin's base make-up to a potion called 'Toasted Beige' which

provoked great hilarity with the troops and became part of the Doctor's regular kit. We all enjoyed the joke until Sue and I saw the cost of it per bottle! Cathy subsequently did some work for me in the theatre, and in all the programmes she was credited as 'Catherine WT Davies'.

Remembering the cast, it was wonderful to see Colin and Patrick Troughton at work together. They had a wonderful rapport. And with Nicola and Fraser joining them respectively, the humour was abundant. I can still picture a glorious sunset evening with Pat sitting on Colin's shoulders in the hotel pool, trying to knock Nicola off Fraser's shoulders.

James Saxon (Oscar) and Carmen Gomez (Anita), having completed their sequences within a few days, were sent back to London, thus saving money. Then we heard the news; on two shots there was a scratch on the negative which I was informed was extremely bad, so back from England came the two actors. It cost us more than if we'd given them a paid holiday for the rest of the shoot. It was about this time that I was becoming a little disenchanted with filming on location for *Doctor Who* rather than taping the shoot. Many more minutes could be achieved per day, and despite the caravanserai of OB vehicles and the added staff, the economics was certainly in an OB's favour. Not that I actually prefer the quality of picture, but for *Doctor Who* it made sound financial sense. My disenchantment was enhanced when, returning to England, we viewed the unacceptable shots to discover the scratch was virtually unnoticeable.

John Stratton played Shockeye with great gusto. Again, I'd worked with him before, but I really had forgotten how much sweat poured from his face when he was working. A nervous reaction to performing, I presume. Well, imagine the state of John in the high temperatures of Spain! He was awash with perspiration. John's make-up involved large numbers of Rice Krispies attached to various sections of his face. Repairing this at very regular intervals certainly kept the Welsh Tart busy.

As for those weird-shaped lumps at the front of his costume, they were his wallet, cigarettes and lighter. He couldn't bear to be parted from them!

Jan Wright had originally intended Anita to be dressed much more grandly, but I felt that this was inappropriate. However, Jan greatly liked the costume that she'd designed and had made, and so it was worn by our interpreter/fixer, Mercedes, who played the non-speaking lady on the balcony who was interested in befriending Dastari. Near the doorway of the bar are seated director Peter Moffatt and Jan Wright. We did a retake at my request, as I felt the director was over-acting!

Nicola's bikini top was being re-made and re-adjusted all through the shoot. At first it looked enormous, then it looked too brief . . . it had more time spent on it than any other costume. Unfortunately, when we finally got around to shooting the sequence, the opening shot was rather too wide, and to this day I feel it looks as though poor Nicola is wearing nothing. We received no mail commenting on this, but there were a few complaints made about the violence in this story.

Knowing that Colin hated spiders, Saward had prepared a 'special' script for one episode (sent only to Colin) in which the Doctor was stripped to virtually nothing in a cell full of spiders. Colin fell for it, and Saward and I very straight-faced, said it couldn't be faked, etc, and generally wound him up. A huge joke which eventually Colin appreciated. Well, I think he did.

Now, while Colin was away one morning, the Welsh Tart asked the Visual Effects boys to cobweb Colin's dressing room, put a spider in the loo that popped up when the seat was lifted, etc.

Colin was quite blasé about this gag, but managed to find, thanks to Visual Effects, some ink that stained, but very slowly faded. That evening after the recording, Colin told the Welsh Tart that he knew she was the instigator of the dressing room attack, and pretended to be annoyed in the bar after the wrap. He feigned brilliant anger, ending with ink thrown over Cathy Davies' brand new designer label blouse.

Imagine the surprise you get when an independent record producer rings to tell *you* that *your* show has been cancelled.

The Welsh Tart was inconsolably angry, but pretended not to be. Colin confessed and told her it would fade slowly in ten minutes. The Visual Effects boys told Colin that they were having the last laugh and that it wouldn't fade at all! It was very difficult following all this at the time, dear reader, but I hope you get the picture. Everyone was playing practical jokes on everyone else. The perfect combination of hard work and hard play.

THE MARK OF THE RANI

We asked writers Pip and Jane Baker to come up with a story featuring the Master and his female counterpart (who was *not* to be called the Mistress!) in a pseudo-historical story, and they hit on the idea of using the Luddite uprisings. Kate O'Mara and I had a mutual friend and although we hadn't ever met, we'd nodded hallo across the Acton Hilton commissariat, so I felt I knew her, and vice-versa. Through her agent, I asked her to look at the script and see whether she liked it. Her reaction was enthusiastic.

Above right: Kate O' Mara as the Rani in *The Mark of the Rani* Photo © BBC

Right: Colin Baker poses with his producer John Nathan-Turner.

I'm sure this casting was a *fait accompli* before Sarah Hellings joined the show. Sarah had been a film editor, and therefore, as a director, had an ability to shoot *only* what was necessary to complete the sequence as she intended it to be cut. An inexperienced producer might have felt she wasn't leaving any options open, but my experienced eye and my reluctance to keep quiet meant we had Sarah's intended cut plus further variations. Sarah wanted a lot of hand-held shots in the show and asked if I would request a cameraman called Kevin Rowley, nick-named throughout Ealing Film Studios as 'Ripples' because of his muscular physique and desire to demonstrate his prowess with the camera, whilst showing as much of his body as was appropriate in the prevailing conditions. Ripples was brilliant with all the hand-held material, which was then generally viewed with some reluctance but is now regarded virtually as an art form in itself – many shows are now being shot entirely hand-held.

Sarah did a splendid job on this story. I asked her back to the show several times but the dates simply didn't fit.

While we were filming, the make-up ladies threw a Halloween party one evening in the hotel function room. They and the visual effects and design teams put in a great deal of effort: pumpkins, apple barrels, etc, the whole place was decked out in a very short amount of time.

I was delighted that Kate O'Mara had agreed to play the Rani. I asked her to join me for fruit juice (she hardly ever drinks) on our return from the shoot, to ask whether she'd be interested in doing a further Rani adventure. She was delighted with the prospect. When I asked if she'd be attending the party at nine o'clock that evening, she shrieked, "No!" She said that if she wasn't asleep by nine, bearing in mind her very early make-up call, she was convinced I would fire her in the morning as she'd look awful. I found this hard to believe, but Kate is a true professional, and I respected her commitment.

One morning on location, Nicola was missing. The Production Manager, Tony Redston, told me that Nicola had gone to hospital as she'd put her neck out whilst sleeping. We shot other sequences until Nicola returned, complete with neck-brace. She had been told by the doctor that she could remove it for the takes, but it was essential to rehearse in it. Poor Nicola looked fairly hysterical, and we feared she would look extremely stiff around the neck once we were ready to shoot. Whether her doctor had over-reacted or whether Nicola was just being totally professional and fighting off the pain, I don't know, but once the brace was off, she seemed to be making more head movements than Basil Brush!

We were dogged with bad weather throughout. Tempers often fray when a unit is getting more and more behind, but not in this case – a general *bonhomie* prevailed.

I'd worked with the actor playing Stephenson, Gawn Grainger, in a play many years before. He was working on a biography of Lord Olivier whenever he wasn't acting, and was spending a large amount of time in the great actor's company. I asked, perchance, if he thought Lord Olivier would ever consider a guest role in *Doctor Who*. Gawn said he thought he would as long as it was on film, and a small but showy part. I made a mental note.

Anthony Ainley was still very much part of the team. His appearances were always popular with the public, and like Colin and Nicola, 'Ant' always made newcomers to the show feel extremely welcome.

The transmission of this story in February 1985 coincided with an odd turn of events, so it seems appropriate to mention them here.

Imagine the surprise you get when, on a Thursday, an independent record producer rings to tell *you* that *your* show has been cancelled. Half an hour later your script editor pops in to tell you that Bob Holmes has told him on the telephone that the show has been cancelled! 'Cancelled' being the operative word at that time. I wasn't at all preoccupied with other concerns, apart from my usual responsibilities. I couldn't believe that a *fan* and a writer had their fingers on the pulse more than any of us in the front office. It wasn't the way the BBC did things at all.

I dismissed the whole thing out of court. Arrogance, maybe, but I couldn't believe that such a major decision had been made without any form of discussion with the front office. It was inconceivable. I had taken off the Friday of that week as part of my annual leave, to attend, with the BBC's knowledge, a US *Doctor Who* event. I left my US phone number behind, as usual, with a clear conscience. I believed that some of the famous fan-group glitterati were simply at it again, trying to kick the gift-horse in the mouth. The motto of some being, 'While it's on the air, let's knock it, and when it's off the air, let's protest'. I was half-right and half-wrong.

If you want my version of what happened during this time, the stories that should have been, the stories that never would have been and what we all got up to during the hiatus, not to mention *Timelash* and *Revelation of the Daleks*, join me next time . . .

And what of the magazine called *DWB*, which allegedly led a campaign to discredit me? What did I think about that, about the editor, Gary Levy (I think he's now known by another name), and about his methods?

In the early Sixties, there was a group called Billy J Kramer and the Dakotas . . . my parents told me about them! One of their hit songs was *Listen, D'You Wanna Know a Secret?* That's the appropriate title of the next chapter! ◆

DOCTOR WHO

ARCHIVE

Earthshock

PART ONE (drn: 24'22")

Earth, AD 2526: palaeontologist Professor Kyle leads Lieutenant Scott and his troopers into a cave system where her team of scientists are missing, presumed dead. On the surface, Trooper Walters monitors his fellows' heartbeats. Two shadowy figures lurk unseen in the subterranean passageways ...

In the TARDIS, Adric tells the Doctor that he wishes to return home to Terradon: the journey to E-space via a CVE will be dangerous, and must be carefully plotted.

by the shadowy figures: a pair of lethal, silver-clad androids.

them! Destroy them at once!"

PART TWO (drn: 24'23")

TARDIS, and realise that a regenerated Doctor is at work.

crewmembers. The Captain, Briggs, enters the bridge; the ship's journey to Earth has been held up due to a forthcoming interstellar conference which has caused the entire planet to be placed on red alert. The freighter enters warp drive as the Doctor and Adric investigate the hold which is full of tall metal silos. Two crewmen, Vance and Carson, think they spot intruders in the hold and call Ringway; the pair pursue their quarry. The Doctor and

announces: "On this ship we execute murderers..."

PART THREE (drn: 24'24")

want her to do.

Earthshock

Screenplay extract by Eric Saward

Held captive by the Cybermen on the freighter bridge, the Doctor shows concern for and admits his friendship of Tegan

CYBER LEADER: I see that Time Lords have emotional feelings
DOCTOR: Of sorts
CYBER LEADER: Surely a great weakness in one so powerful
DOCTOR: Emotions have their uses
CYBER LEADER: They restrict and curtail the intellect and logic of the mind
DOCTOR: They also enhance life! When did you last have the pleasure of smelling a flower? Watching a [illegible] a well prepared meal?
CYBER LEADER: These things are irrelevant
DOCTOR: For some people, small beautiful events are what life is all about

tion force in its 15,000 silos.

PART FOUR (drn: 24'28")

Cybermen. Kyle is killed.

extinct.

Clutching his brother's belt, Adric waits for the end.

silent.

Science fiction author Christopher Priest's first submission to *Doctor Who* – a four-part serial entitled *Sealed Orders*, which had been commissioned by Douglas Adams in 1979 for Season Eighteen – had been cancelled at a late stage (around April 1980) and was replaced by *Warriors' Gate*. For some time, *Sealed Orders* was kept on the list of active scripts until being abandoned in the autumn. However, producer John Nathan-Turner and script editor Christopher Bidmead still wanted Priest to write for the series: on Friday 5th December 1980 Bidmead commissioned a breakdown for a further four-part serial entitled *The Enemy Within*.

Again, Priest completed and delivered the breakdown as required, but Bidmead had left at the end of the year. He had been replaced by Antony Root, who had different requirements for the serial (then planned as the sixth story of Season Nineteen), with which Priest attempted to comply. One of Root's requirements was that Adric, one of the Doctor's companions, should be written out. Nathan-Turner felt that three regular companions was one character too many; the character of Adric was considered to have become rather 'cocky' in some serials, and as actor Matthew Waterhouse was finding the rôle frustrating, it was decided that he should be dropped from the regular line-up. *The Enemy Within*, therefore, had a problematical development, and after Priest refused to rewrite its dialogue, it was formally rejected on Friday 17th July, having failed to live up to expectations.

By this time, it appears that the production team had embarked upon the creation of a replacement storyline to write out Adric. Eric Saward had replaced Root as script editor by April; his initial contract was due to conclude in late July. By late June, discussions were underway concerning a replacement story, *Sentinel* (sometimes erroneously referred to as *Sentenial* and *Centenal*). It was decided to commission Saward to write this four-part story during the time that he returned to freelancing, and then issue him with a permanent contract as script editor shortly afterwards (it was now known that Root would not be returning to the show as originally planned). Saward had enjoyed his initial script-editing stint and was keen to take up the permanent position.

The situation with Priest was not resolved; the writer was still in dispute with Nathan-Turner over the earlier agreement concerning rewrite fees. Priest placed the affair in the hands of his agents who attempted to resolve the situation with both the BBC Copyright Department and David Reid, then Head of Series and Serials. Priest felt insulted by the treatment of both himself and his script and, after turning down an initial offer, Priest's agent accepted an improved one on Tuesday 22nd September. It had been established that it was impossible to resolve the initial confusion over the situation.

One of the main influences upon the development of Saward's serial appears to have been the desire of the show's new star, Peter Davison, to have a 'monster' story akin to those seen during the Patrick Troughton era of the programme – particularly a serial involving the Cybermen. They had last appeared in the 1975 serial *Revenge of the Cybermen*, and – as with the Master the previous season – Nathan-Turner was keen to integrate the return of another famous old enemy alongside his latterday villains. The Cybermen were also a favourite of Saward's from his time as a viewer of the series. The creators of the Cybermen, Kit Pedler and Gerry Davis, were paid a fee for the use of their cybernetic creatures in Saward's storyline (as usual, a copyright payment was also made to Johnny Byrne for the continued use of his character Nyssa). Saward was formally

THE ENEMY WITHIN

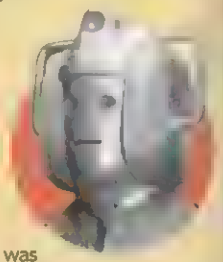
Christopher Priest was commissioned to write the four scripts comprising *The Enemy Within* on Friday 6th February 1981. These were delivered in March 1981 but, by April, Antony Root had left Doctor Who for *Juliet Bravo*; his temporary replacement was Eric Saward. At Saward's request, Priest undertook certain rewrites, particularly concentrating on the characters of the Timewrights and their dialogue in Part One. The rewrites were still not what was required by the production office; at this time, it appears that personal differences arose between Priest and John Nathan-Turner. Nathan-Turner requested further rewrites around Thursday 11th June; a breakdown in communication thereabouts resulted in confusion over whether or not Priest would be paid an additional rewrite fee. The writer felt that he could not afford to continue with the work until a fee was released, and so declined Nathan-Turner's request. Because this script would write out Adric, the production office knew that *The Enemy Within* could not be deferred to a later date, and would have to be abandoned.

SCRIPTING THE CYBERMEN

As part of his research, Eric Saward viewed all the existing Cybermen episodes (odd instalments of *The Tenth Planet*, *The Moonbase*, *The Wheel in Space*, *The Invasion* and all of *Revenge of the Cybermen*) and read the scripts for *The Tomb of the Cybermen*; he was also inspired by an article on this latter story in *Doctor Who – A Marvel Monthly* Issue 54, June 1981, featuring photos of the Cybermen emerging from their tombs. The tapes had been loaned to Saward by Ian Levine, a long-time fan of the show who informally assisted the production team with matters of series continuity; he, too, had suggested the return of the Cybermen. Continuity elements which Saward included were the Cybermen's allergy to gold, their first planet Mondas and their adopted homeworld Telos, including its tombs. Levine assisted with selecting extracts for a flashback sequence (Nathan-Turner had noted how popular a similar sequence in *Logopolis* Part Four had been). Saward specified the dialogue for the extracts in his script for Part Two. The three sequences were speeches from the Doctor as played by William Hartnell in *The Tenth Planet* Episode 2, Patrick Troughton in *The Wheel in Space* Episode 6 and Tom Baker in *Revenge of the Cybermen* Part Three. Saward's script included the addendum: "Note: The Cybermen would not know of The Doctor in the form of Jon Pertwee as they did not meet".

COSTUME THE CYBERMEN

One of Dinah Collin's tasks was to redesign the Cybermen for the Eighties. Eight of the new Cybermen outfits were built by Richard Gregory, who suggested replacing the earlier silver-sprayed rubber diving suits with the more sophisticated looking G-suits (purchased from an army surplus store near Oxford) which were covered with an intricate network of coolant tubes. One of the costumes was the Cyber Leader – identified by black handles on the helmet, as per *Revenge of the Cybermen* – and a ninth Cyberman was a dummy to be sealed into a bulkhead door during an effects sequence in Part Three. The helmets for the Leader and Lieutenant were fitted with microphones to relay and modulate the actors' voices. Collin and Gregory also considered making the hands of the Cybermen human again as per *The Tenth Planet* (a complex idea which meant that it would not be possible to see where the metal body ended and the human flesh began). For the fibre-glass helmet – built by Gregory and based on a helmet from *The Invasion* – Nathan-Turner suggested leaving the jaw transparent; the silver-painted jaw of the actor moving inside acted as a reminder that the Cybermen were once organic beings (the actors' jaws were painted silver and covered in crinkled dingfilm, and their teeth and lips were painted black). Collin was keen to abandon the 'handles' projecting from the helmet, but the production team felt that these were key to the recognition of the Cyberman silhouette. Silver-sprayed moon boots and motorcycle gloves completed the costume.



commissioned to write the serial on Friday 24th July.

The two main settings which Saward chose for his serial were a network of subterranean caves on Earth and a space cargo vessel. Both of these he felt would give a claustrophobic atmosphere for a simple adventure thriller (the script for Part Four ran to 100 pages and included eighty-nine scenes). The writer described the two android 'silhouettes' in some detail: "very tall and lean, in fact the very essence of what we consider physical perfection, although neither of them have hair of facial features . . . to fire their weapons, they simply extend the index finger of their left hand. Costume: I would suggest the Silhouettes be each dressed in a one-piece black body stocking which covers the whole body, including the head."

Saward's scripts contained many references to stories from the previous two seasons. At the start of the serial, the Doctor is reading and commenting upon the book which he had been given at the end of the preceding serial, *Black Orchid*. Adric is keen to return to his own people in E-Space – which means passing through a CVE, a scenario established in his debut serial, *Full Circle*. Further references were made to the worlds of Terradon and Alzarius, to Romana still being in E-Space after *Warriors' Gate*, and to the Monitor from *Logopolis*.

Saward paid particular attention to the character of the Cyber Leader; indeed, the Leader's recognition of the TARDIS in Part Two and his meeting with the Doctor in Part Three suggests that he and the Time Lord are old adversaries. Originally, Saward wanted to have the Cyber Leader escape at the end of the serial, possibly to allow a rematch, but also because he was tired of the villains always being killed. He also wanted to work towards making the Peter Davison incarnation of the Doctor far more vulnerable and prone to failure than Tom Baker's.

The departure of Adric was discussed at length between Nathan-Turner and Saward; after an early notion – in which Adric was saved from death at the conclusion of the serial – the producer and script editor took a joint decision to kill the youth off. To make the death effective, Nathan-Turner wanted it to be executed in as an emotional a way as possible; he also felt that the audience had become complacent about the invulnerable nature of the regular characters, and that this would be a jolt to shock them into attentiveness. This view – emphasising the constant danger for the companions – was shared by Davison.

Nathan-Turner has recalled that when Adric's fate was revealed to Waterhouse, the actor was so upset that he did not speak to him for a fortnight. Waterhouse was concerned that being killed off would preclude him from ever returning to a series of which he had a particular fondness. He was somewhat placated when the producer pointed out that the Doctor could re-encounter Adric at a time before his death. Waterhouse did not protest at being killed off, partly because he doubted that the production team would have listened, but also because he could not see Adric leaving the Doctor under any other circumstances. He did, however, agree that it was an excellent gambit to grab higher ratings.

Because Saward was still theoretically script editor at the time, it would have been against Writers' Guild guidelines for him to have edited his own script, barring exceptional circumstances. Therefore, Root apparently returned to the series to read through Saward's script and make comments; Root duly took the script editor's credit on screen and in *Radio Times*, despite having effectively left after working on Saward's debut script, *The Visitation*. At this stage the scripts were still titled *Sentinel*, although this was noted as being a working title only; they were delivered in September 1981.

The director assigned to the serial was Peter Grimwade, a freelance director who had first worked on the series as a production assistant

on *Spearhead from Space*, and over the previous two years had directed three serials: *Full Circle*, *Logopolis* and *Kinda*. The designer was Bernard Lloyd-Jones; this would be his first and only *Doctor Who* serial. The costumes were designed by Dinah Collin, while visual effects were supervised by Steve Bowman; both were likewise newcomers to the series. Joan Stribling, in charge of make-up, had previously supervised *Nightmare of Eden* two years earlier.

For the new Cybermen, the fourteen trooper uniforms and the two android silhouettes, Collin collaborated with Richard Gregory of the freelance effects company Imagineering, recommended by Nathan-Turner after their work on earlier stories. The troopers were originally to have worn gas masks made to fit their helmets, but these were ultimately unused, judged too fierce-looking and restricting for the actors. The helmets incorporated a torchlight either side of the wearer's face; the design was inspired by those worn in the series *Battlestar Galactica*. The two android heads made by Gregory were smooth silver-mirrored masks, out of which the wearer could see – although the lighting made their features invisible to the camera. Saward's script had specified that one of the androids should be male and one female. Regular extra Barney Lawrence was hired for the former; mime artist Carolyn Mary Simmonds – recommended by Gregory – was the latter.

Some time prior to the release of the BBC's Early Warning Synopsis on Tuesday 13th October, the title of the serial was changed to *Earthshock* (although it still remained *Sentinel* on the camera scripts); the name referred to the ultimate crash of the space freighter's anti-matter pod into prehistoric Earth. Beryl Reid and Clare Clifford were emphasised as the guest stars for the serial. Reid, a leading comedy-drama actress (*The Belles of St Trinians*, *The Killing of Sister George*, etc), was cast by Nathan-Turner as Captain Briggs. Described in Saward's script as "a large, hawk-like woman in her early fifties", Reid, however, was diminutive in stature (an earlier candidate for the role had been Pat Phoenix of *Coronation Street* fame). Clare Clifford, cast as Professor Kyle, had been one of the original student nurses in the hospital drama series *Angels* in 1975.

Gareth Hunt – who had played Arak in 1974's *Planet of the Spiders* but was later better known as Mike Gambit in *The New Avengers* – was the first choice to play the part of Lieutenant Scott; eventually, the role went to James Warwick. Warwick had been noted by Grimwade for his leading role in a 1981 BBC science fiction thriller, *The Nightmare Man*; he elected to play the part as the archetypal SAS man.

All the live-action filming was accomplished on a single location day, Thursday 29th October. A small amount of model filming was also performed for the serial, notably the establishing shots of Briggs' freighter and the space station in Sector Sixteen in Part Two, and also the escape pod departing from the freighter hull in Part Four. The models were constructed by freelancer Martin Bower, who supplied a number of other props for the serial (such as the Cybermen's scope). The space station was made from wood and plasta-card.

Rehearsals on *Earthshock* began on Friday 30th October, the regular cast having completed the taping of *Black Orchid* about a week earlier. Like Saward, Davison had also watched all the existing Cybermen episodes in preparation for the serial, but had been less than impressed by *The Tenth Planet*. Grimwade split the studio sessions so that the first taping block included all those scenes set on Earth; the only freighter scenes were those in Cyber Control. This meant that several of the guest stars would not be needed until the second block, while the majority of the troopers – and Clare Clifford – could be released after the first block; indeed, regular cast member Sarah Sutton would not be needed for the second studio session. Only four Cybermen were required: the Cyber Leader, the Cyber Lieutenant (a new rank created by Saward) and two Cybermen extras. Cast as the Cyber Leader was David Banks, a young actor who had studied drama at Manchester University; his television work included *The Professionals*.

Two major elements of Saward's script – the return of the Cybermen and the death of Adric – had been kept closely-guarded secrets during pre-production. The location work had not required the use of the Cybermen, and Nathan-Turner was determined to keep their return under wraps until transmission. On Wednesday 4th November the producer requested that the observation room of Studio TC8 should be closed to spectators during the recording of the serial.

Production on *Earthshock* ran concurrently with work on the pilot for a potential *Doctor Who* spin-off series, *K9 and Company*. The title sequence for the pilot, *A Girl's Best Friend*, was filmed on Monday 9th November, and the main shoot in Gloucestershire was to run from Thursday 12th to Wednesday 18th – just after recording on *Earthshock*'s first studio, between Tuesday 10th and Thursday 12th November in TC8.

FILMING SPRINGWELL LOCK QUARRY

Thursday 29th October saw the shooting of all the exteriors of the cave entrance for Part One. None of the regular cast were required as the action centred on the troopers and Professor Kyle; only Clare Clifford, James Warwick, Suzi Arden, Ann Holloway, Steve Morley (who performed all his scenes on film), Anne Clements, Mark Straker and eight extras were needed. The venue for filming was Springwell Lock Quarry off Springwell Lane in Rickmansworth, Hertfordshire; shooting was on colour 16mm film. Several special props were used, including the scanner operated by Walters and the firearms carried by the troopers, the barrels of which illuminated when 'fired'.

REMOUNT KINDA

It had been found during the editing of *Kinda* that Part Four ran under length, so writer Christopher Bailey had delivered extended versions of two scenes in a small airlock set; these involved only the regular characters of the Doctor, Adric and Tegan. Recording on the afternoon of Tuesday 10th began with these two sequences involving Davison, Waterhouse and Janet Fielding before taping commenced on *Earthshock*.

On entering studio on the morning of Tuesday 10th, the first scenes recorded were inserts to director Grimwade's earlier serial, *Kinda*.

The first *Earthshock* scene to be taped was set in Adric's room on board the TARDIS (another redress of Romana's bedroom from *Full Circle*). Various props from recent serials were scattered about the scene: the *Black Orchid* book read by the Doctor, the android's 'Death' mask from *The Visitation*, the Kinda necklace from *Kinda*, Adric's party outfit from *Black Orchid* and the rope belt worn by Adric's brother, Varsh, in *Full Circle*. The rest of the day was spent on scenes set in the TARDIS Control Room for all four episodes, up to the scene in which Tegan attempts to grab the console. As usual, the TARDIS' scanner was a blank CSO screen; although scenes of characters staring at it were recorded, the images they saw were added during post-production. A recording break was allowed for Clifford to change out of her original overalls which were worn by Fielding for the remainder of the serial. The TARDIS' console was also fitted with a flash charge for the scene where a Cyberman fires at Nyssa, Scott and Kyle's group when bursting into the ship in Part Four.

Wednesday 11th concentrated on the scenes set in the main cavern for Parts One and Two, the cave tunnels for Part One and some scenes set in the small cavern. Many of

the scenery elements were Jabolite and plastic items from BBC stock. The android silhouettes were very much as described by Saward in his script: each artist had a right-hand glove which could be fitted with a flash charge to detonate on cue as the android 'fired' – although this meant that each figure could only fire once during each take. The destruction of the androids was realised via dressed dummies which exploded in a shower of sparks; Waterhouse threw a lightweight prop rock at the male silhouette prior to its demise. The substitution of a solid hatch for one with a hole burned into it gave the illusion of the troopers' weapons burning through; behind this was revealed a visual effects 'bomb' with flashing rods and an LED countdown display. The tunnel scenes for Part One were taped next, followed by the dematerialisation of the TARDIS from the small cavern in Part Two (using a locked-off camera as usual) and then its materialisation in Part One.

The final day of the first studio, Thursday 12th, began with the remainder of the scenes in the small cavern, followed by the final TARDIS Control Room scenes in Part Four. Again, the console was rigged with small explosive charges for when the Cyber Leader fires his weapon wildly at it; a spark from the charge fell into Janet Fielding's hair, causing her to shriek in pain on the final take. Other pyrotechnics were used in a cutaway shot of the Cyber Leader's chest unit exploding after he has been gunned down by the Doctor.

The afternoon and evening of the third day was spent on all the scenes in Cyber Control, starting with the final shot of Part One where the Cybermen are revealed. In this shot, Banks was accompanied by two Cybermen extras – Jeff Wayne and Peter Gates-Fleming (who replaced Michael Gordon-Browne at short notice, when the latter had apparently been unable to stand the claustrophobic feel of the helmet) – to save having to pay Mark Hardy for a brief appearance at the end of the episode. Recording also included cutaway shots of the reviving Cybermen pulling plastic sheeting away from their heads and bursting out of prop polystyrene and cardboard silos. It had been planned to then record the model shots for the serial, but these had to be dropped and postponed to the second studio because of lack of time.

Rehearsals for the second block got underway on Saturday 14th November [the same day that Peter Davison appeared in full costume as the Doctor alongside a number of *Doctor Who* fans dressed as monsters from the series on a float taking part in the Lord Mayor's Parade]. The cast were joined by the freighter crew cast including Reid, June Bland, Alec Sabin, Mark Fletcher and Christopher Whittingham.

The second studio session, again in TC8, ran from Tuesday 24th to Thursday 26th November. Taping began with the majority of the scenes set on the freighter bridge for Parts Two and Three, up to the point where Ringway threatens to kill the Doctor (these scenes required no crewmember extras and no Cybermen). This major set incorporated a flat CSO screen onto which various images could later be placed. There were also four colour television monitors built into the set to relay images of the hold set, 'status screens', and some specially-created 'power display' graphics.

Recording continued on the hold and gantry walkway sets with the scenes between Ringway and the two speaking crewmen, Vance and Carson, in Part Two. The hold took up most of the studio and, because of the nature of the set, Grimwade and Lloyd-Jones had allowed for camera shots to include the lighting gantries and parts of the studio itself. Recording continued with the scenes of the Doctor and Adric among the silos in Part Two and in the scenes held for Part Three.

Wednesday 25th saw the main force of the Cybermen make their first appearance; like Gordon-Browne before him, extra David Bache found being screwed into the Cyberman helmet distressingly claustrophobic. Taping continued with more Part Three hold scenes, including a cutaway of Ringway handing out guns to the crew from the corridor outside the bridge. These weapons were the same type used by the troopers; one of the crew member extras was played by Val McCrimmon, an Assistant Floor Manager on *The Sensorites*, *Planet of Giants* and various stories since *Nightmare of Eden*.

Recording switched to the linked sets of the freighter bridge and its external corridor for the remainder of Part Three and up to the scene where the escape pod leaves in Part Four. One of these scenes showed the Cybermen attempting to break through a bulkhead door using a thermal lance; this was taped in reverse, starting with the prop Cybermen enmeshed in the door, and then, after a recording break, lining this up to the hand of a Cyberman (Mark Hardy) punching

CONTINUITY ERROR PART FOUR

A continuity error occured on Thursday 26th November regarding the trooper extras and the TARDIS scenes recorded a fortnight earlier. The TARDIS scene had shown Scott enter with a male trooper and a female trooper (Nikki Dunsford). However, the scenes recorded now showed Scott approaching the TARDIS with two male troopers and a female trooper (Dunsford) who was attacked and dragged off by a Cyberman. Later scenes showed Scott accompanied again by the two male troopers (Stephen Whyment and Jonathan Evans). In the final edit, Dunsford's trooper is attacked one moment, then appears safe in the TARDIS, and then vanishes altogether.

STOCK FOOTAGE

Three seconds of mute 16mm colour film, showing stock footage of a hillside, was inserted into the location material at the start of Part One. For the montage sequence viewed by the Cybermen in Part Two, the TARDIS was first identified by a short section of animation of a police box from *Logopolis* Part One. Fourteen seconds of William Hartnell as the Doctor (also featuring Anneke Wills as Polly and Reg Whitehead as Krail) was used from the film recording of *The Tenth Planet* Episode 2, sixteen seconds of Patrick Troughton (along with Gordon Stothard as a Cybermen) was taken from *The Wheel in Space* Episode 6 and seventeen seconds of Tom Baker (accompanied by William Marlowe, Christopher Robbie and Ronald Leigh-Hunt) came from *Revenge of the Cybermen* Part Three. These sequences, seen on the Cybermen's scope, were laid with a red haze into the recorded material.

through a prop polystyrene door to grasp the wires held by the Doctor. One of the doors was a lightweight polystyrene and balsa wood prop which was blown in by the Cybermen during Part Three.

These scenes on the bridge and in the corridor continued into the final studio day, and were followed by the dematerialisation and materialisation of the TARDIS in the hold in Parts Four and Two respectively. Recording then switched to the hold for the scenes set around the TARDIS in Parts Two and Four.

Three short sequences of Adric working alone on the bridge to crack the final logic code were recorded next, followed by the shots of the wounded Cyberman (Mark Hardy) climbing the steps in Part Four. After this were taped Waterhouse's final two scenes, wherein the Cyberman destroys the keyboard – courtesy of a flash charge – and Adric faces death.

Recording then moved back to the hold for the scenes of the Cyber Leader escorting the Doctor and Tegan back to the TARDIS in Part Four; Banks accidentally fell down the gantry steps in one take. After this, the Part Three sequences featuring Scott, Tegan and the troopers were taped, followed by Tegan's capture by the Cybermen at the start of Part Four, and the final episode's outstanding trooper scenes. Once again, an exploding chest unit was rigged for the scene in Part Three where Tegan shoots a Cyberman.

Recorded as cutaway shots throughout the last two days were images of of the Leader and his Cybermen marching around the hold; these were cut into several scenes of the finished serial. Also recorded was a static shot of Adric's broken badge for mathematical excellence on a black velvet backdrop. This formed the background to the silent closing credits of Part Four (a ploy to heighten the emotional impact of Adric's death which Nathan-Turner had swiped from a similarly momentous instalment of the soap opera *Coronation Street*). Because this was the final serial in production that year, the four regular cast members also recorded a Christmas message outside the TARDIS on the hold set; this formed part of the BBC's seasonal trailers. Taping concluded with most of the model shots postponed from the first block, such as the model of the silo hold and the freighter. Some planned model shots showing the freighter leaving dock and entering Earth's atmosphere and the TARDIS in flight were abandoned through lack of time.

Both Davison and Saward were pleased with the final version, the actor due to the script's combination of humour and suspense, and the writer because of Grimwade's handling of his story. With recording completed, a very sad Matthew Waterhouse left Television Centre and drowned his sorrows in a taxi home.

Editing soon got underway on the serial, inserting some footage from other sources. Grimwade's editing meant that some of the sequences of the Cybermen breaking out of the silos and marching around the hold were used in both Parts Three and Four; in some of these, the Cyber Leader appeared to be in two places at once.

The post-production on the serial on the gallery-only day included the addition of certain scenes from the caves and the freighter hold – plus a model shot of the freighter vanishing – to the CSO TARDIS scanner screen; the pink-and-white-striped beams fired from the troopers' guns; the red haze added to the androids' POV images on the Cybermen control unit; a green video halo for the Cybermen's weapons, the red glow from the thermal lance in Part Three which caused the bulkhead door to turn white and the final shot of Part Three, wherein the same image of the Cybermen marching through the hold was placed side-by-side three times in a merged shot. Slow motion was used for the explosion of both the android silhouettes in Part Two and, as the Doctor opens the hatch in that episode, the picture was flared negative.

Various images also had to be fed to the main CSO screen of the freighter, such as the space station, the hold, static from 'Section 16', starscapes, a caption slide of Earth and some specially animated graphics in Parts Three and Four ('Store File (Groups) for Sector 75(a) Main Phase Bank', circuit diagrams and the 'status vectors'). Many of these special images were generated by Anchor. For the first time since *The War Games* in 1969, the closing credits on *Earthshock* Part Four ran as a roller caption.

The incidental music score was provided by Malcolm Clarke of the BBC Radiophonic Workshop. Clarke had previously scored *The Sea Devils* in 1972; for *Earthshock*, he devised a *musique concrete* score of just over thirty-six minutes. At the production team's request, Clarke incorporated a theme developed for Adric and the Outlers by Paddy Kingsland for

Full Circle. Grimwade also asked Clarke to develop a distinctive piece of music for the marching Cybermen to emulate the stock track *Space Adventure*, which had been used in several Sixties Cybermen serials. Unfortunately, Grimwade was not happy with the style of score Clarke prepared, and eventually walked out of the studio to complain to Nathan-Turner. However, Clarke's score was retained as the episodes were dubbed for broadcast.

On Thursday 3rd December a press release was issued which included details of Adric's death; newspapers were requested not to reveal this. *The Sun* covered Adric's departure on Friday 4th, discussing the matter with Nathan Turner who felt that three companions in the TARDIS had been "overdoing it". Nathan-Turner continued to keep the content of the serial a surprise, and turned down an offer from *Radio Times* of both a cover and article to promote the serial's debut. To preserve the surprise, the roles played by David Banks and Mark Hardy were given in *Radio Times* as simply "Leader" and "Lieutenant".

Earthshock was broadcast on BBC1 at 6.55pm on Mondays and 7.05pm on Tuesdays between 8th and 16th March 1982 (BBC Cymru broadcast the serial at 7.45pm on Mondays and Wednesdays to allow *Heddiw* to be screened in the earlier slot). The Thursday 10th edition of *Radio Times* carried a small 'Back Page' article about the return of

the Cybermen, accompanied by a piece of artwork from Mark Thomas.

The return of the Cybermen was also marked on the BBC2 television review programme *Did You See . . . ?* on Saturday 13th March when Gavin Scott presented a slightly irreverent look at the history of *Doctor Who* monsters with extracts from *The Dalek Invasion of Earth: The Daleks*, *The Dalek Invasion of Earth: Flashpoint*, *The Web Planet: Invasion*, *The Tenth Planet* Episode 3, *The Invasion* Episode Six, *The Web of Fear* Episode 1, *The Sea Devils* Episode Five, *The Sontaran Experiment* Part One, *Nightmare of Eden* Part Four, *Full Circle* Part Two, and finally the flashback sequence from *Earthshock* Part Two.

After the transmission of *Earthshock* Part Three, Nathan-Turner received a telephone call from Davison who had noticed that, during the scene in which Scott and his troopers discover the massacre in the ship's hold, Elinor Carruthers (a trainee production floor manager) could be seen reading a script in the background shadows. The following day, Davison appeared with Donny Macleod on *Pebble Mill at 1* to promote *Peter Davison's Book of Alien Monsters*; three of the monster clips from *Did You See . . . ?* were screened.

Opposition to *Earthshock* on ITV came from the popular networked holiday show *Wish You Were Here* on Mondays and the largely networked soap *Emmerdale Farm* on Tuesdays. The ratings were still strong at around nine million, with Part Three gaining the highest chart position for the season to that point.

The premature end of the American series *Bret Maverick* during the summer meant that six fifty-minute slots were allocated at short notice to reruns of *Doctor Who* under the umbrella title *Doctor Who and the Monsters*. *Earthshock* was the last of the three repeats, and was billed as *The Cybermen* in *Radio Times*. Although both episodes were scheduled for 7.20pm on Monday 9th and 16th August, Part One was broadcast some twenty minutes later than scheduled. The ratings of around five million were reasonable for a summer repeat, especially being broadcast against the popular soap opera *Coronation Street*. *Doctor Who and the Monsters* was not broadcast by BBC Cymru. The repeat elicited a further letter of complaint about the use of 'plastic bags' on Friday 20th August.

Three pieces of Clarke's music from *Earthshock* (*Subterranean Caves* and *Requiem* from Part One, and *March of the Cybermen* from Part Three) were released in stereo on a BBC LP and cassette entitled *Doctor Who – The Music* in February 1983. *Requiem* and *March of the Cybermen* were included on the first of two *Doctor Who* picture discs released by the BBC in North America in 1984; all three tracks turned up on the second picture disc in 1985 and, most recently, on the CD *Doctor Who: Earthshock*, released by Silva Screen in late 1992.

Because he was busy working on the television series – and also because he had been disappointed with his his own adaptation of *The Visitation* – Saward allowed his serial to be novelised by actor/writer Ian Marter. In *Doctor Who – Earthshock*, Marter renamed the character of Carson 'Buchanan' after a friend of his. The book was first published in hardback by WH Allen in May 1983; a Target paperback followed in August, numbered 78 in the *Doctor Who* Library. The book bore a photographic cover of the Doctor aiming Ringway's gun. The paperback was also part of *The Third Doctor Who Gift Set* issued in late 1983, and was reprinted by Target, with a new cover by Alister Pearson, in April 1992.

The serial was sold abroad to many countries such as Australia, New Zealand and also to North America where *Doctor Who*'s popularity was increasing (and where the serial was also syndicated as a ninety-minute TV movie). Holland broadcast the serial as *Aardschok* in January and February 1986.

Earthshock was released on videotape by BBC Video in September 1992 with cover artwork by Andrew Skilleter. The serial was screened on satellite by UK Gold in July 1994, and later repeated as a compilation edition. *Earthshock* exists in the BBC Film and Videotape Library on its original two-inch videotape in both its four-part and two-part versions.

Andrew Pixley

Serial 6B EARTHSHOCK

CAST: Peter Davison (*The Doctor*) with Clare Clifford (*Kyle*), James Warwick (*Scott*), Steve Morley (*Walters*) [1], Suzi Arden (*Snyder*) [1], Ann Holloway (*Mitchell*) [1], Anne Clements (*First Trooper*) [1], Mark Straker (*Second Trooper*) [1], Matthew Waterhouse (*Adric*), Janet Fielding (*Tegan*), Sarah Sutton (*Nyssa*), David Banks (*Cyber Leader*), Mark Hardy (*Cyber Lieutenant*) [2-4], Alec Sabin (*Ringway*) [2-3], June Bland (*Berger*) [2-4], Beryl Reid (*Briggs*) [2-4], Mark Fletcher (*First Crew Member*) [2], Christopher Whittingham (*Second Crew Member*) [2].

EXTRAS: Lisa Clifton, Lynne Brotchie, Linda French, Kevin O'Brien, Miles Ross, Nikki Dunsford, Mary Eveleigh, Jennie Persiva (*Troopers inc Collis, Bailey, Seaton and Foster*); Stephen Whyment, Jonathan Evans (*Troopers Brooks and Marshall*); Carolyn Mary Simmonds (*Female Android Silhouette*); Barney Lawrence (*Male Android Silhouette*); Jeff Wayne (*First Cyberman*); Peter Gates-Fleming (*Cyberman*); Val McCrimmon, John Towns, David Melbourne, Tim Goodings (*Crew Members*); Steve Ismay, Norman Bradley, Graham Cole, David Bache (*Cybermen*).

CREDITS: Written by Eric Saward. Incidental Music: Malcolm Clarke. Special Sound: Dick Mills. Production Manager: Geoffrey Manton. Production Associate: Angela Smith. Production Assistant: Jane Ashford. Assistant Floor Manager: Nicholas Laughland. Film Cameraman: Keith Hopper [1]. Film Sound: John Gatland [1]. Film Editor: Mike Houghton [1]. Visual Effects Designer: Steve Bowman. Video Effects: Dave Chapman. Vision Mixer: James Gould. Technical Manager: Alan Jeffery. Senior Cameraman: Alec Wheal. Videotape Editor: Rod Waldron. Studio Lighting: Fred Wright. Studio Sound: Alan Machin. Costume Designer: Dinah Collin. Make-Up Artist: Joan Stribling. Script Editor: Antony Root. Title Sequence: Sid Sutton. Designer: Bernard Lloyd-Jones. Producer: John Nathan-Turner. Director: Peter Grimwade. BBC (c) 1981.

UK Broadcast Details*

Part One	8th March, 1982	6.55pm-7.20pm
Part Two	9th March, 1982	7.05pm-7.30pm
Part Three	15th March, 1982	6.55pm-7.20pm
Part Four	16th March, 1982	7.05pm-7.30pm

*BBC Cymru: 7.45pm-8.10pm on 8th, 10th, 15th and 17th March, 1982

Repeat Details*

Part One	9th August, 1982	7.40pm-8.30pm**
Part Two	16th August, 1982	7.20pm-8.10pm

* Billed as *Doctor Who and the Monsters: The Cybermen*. Not BBC Cymru

** Scheduled for 7.20pm-8.10pm

Viewing Figures

Part One 9.1M (45th), Part Two 8.8M (50th), Part Three 9.8M (32nd), Part Four 9.6M (40th). Repeats 4.9M (83rd), 5.2M (79th).

Audience Appreciation Figures

Figures for repeats only: Part One 64%, Part Two 68%.

VIEWER COMPLAINTS

The production office received three letters of complaint about Adric's death from parents of upset children, plus one letter criticising the production team for showing the Cybermen wrapped in clear plastic bags, an action that children might imitate with potentially lethal consequences. Nathan-Turner told parents of distraught children to watch the Davison-headlining edition of *This Is Your Life* to be broadcast on Thursday 25th which would show Waterhouse to be alive and well. *The Daily Mail* covered the companion's demise on Wednesday 17th March with a piece entitled "Dr Who's lad is dead unlucky" in which Waterhouse commented about his exit from the show, erroneously pointing out that no companions had been previously killed off. The *Radio Times* dated Thursday 1st April included three letters of comment about *Earthshock* – two concerning the death of Adric and one concerning the shots of Cybermen with 'plastic bags' on their heads.

Reid... all about it

Beryl Reid discusses her role as *Earthshock*'s Captain Briggs with Peter Griffiths.

Beryl Reid has enjoyed a long and highly successful career as a comedian and actress, and on top of it all she's a very nice lady. Although recuperating from a hip replacement operation, she readily agreed to talk about her association with *Doctor Who* in 1981. "I can't recall a great deal about it," she confesses, "but if you take a look at the index of what

thought, 'Well, I suppose I can do it.' They got me in some lovely leather gear and bright red wig and we were away! It was a change for me because I didn't really know anything about science fiction. No I enjoyed it. It was a challenge, and a strange experience.

"My Doctor was Peter Davison. I liked him a lot. He was a very nice actors in that episode."

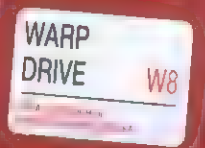
me. I usually fall madly in love with directors, but Peter and I didn't would fall over on cue. I had a bit of a giggle over that.

Davison a couple of months later, but as she pointed out, only certain

The Killing of Sister George. Beryl initiated the title role thirty years ago.

"Warp drive? Is that off the Earl's Court Road?'

when we did it all those years ago, it was very, very shocking. Nobody ances see it every night on television these days. Actually, that's the amazing thing about *Doctor Who* – it hasn't gone out of fashion."



It was only a three-week job almost fifteen years ago, but *Doctor Who* nevertheless occupies a unique place in Beryl's career. "I've never done anything like it before. I was amazed it was such a success. I realise it's now become a didn't realise when I was doing it."

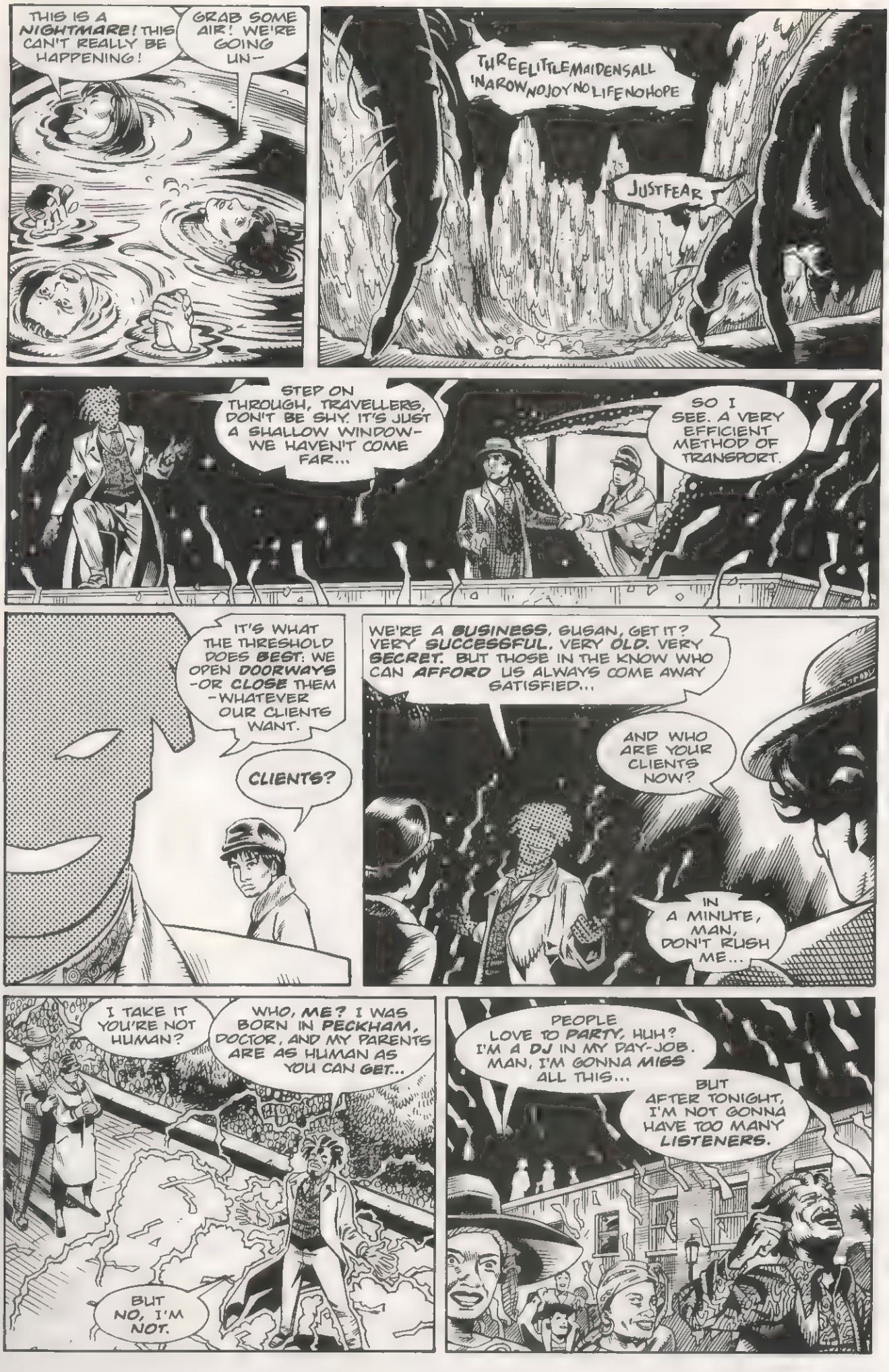
RELEASE SUSAN. NOW.
EASY, DOCTOR, SHE'S FINE. JUST A LITTLE NEURO-LOCK TO KEEP HER DOCILE WHILE WE TALK...
WE'RE NOT TALKING, "ISAAC", UNTIL SUSAN HAS HER OWN MIND BACK.
WHATEVER YOU SAY, MAN.
OHHH... G-GRANDFATHER?
OH, GRANDFATHER, IT IS YOU, ISN'T IT? WH-WHAT'S HAPPENING?
STAY CALM, CHILD. EVERYTHING WILL BE ALL RIGHT...
I'D LIKE TO AGREE WITH YOU, DOCTOR, BUT I'M AFRAID ME AND MY FRIENDS HAVE MADE OTHER PLANS...
AND JUST WHERE DO YOU AND YOUR 'FRIENDS' COME FROM?

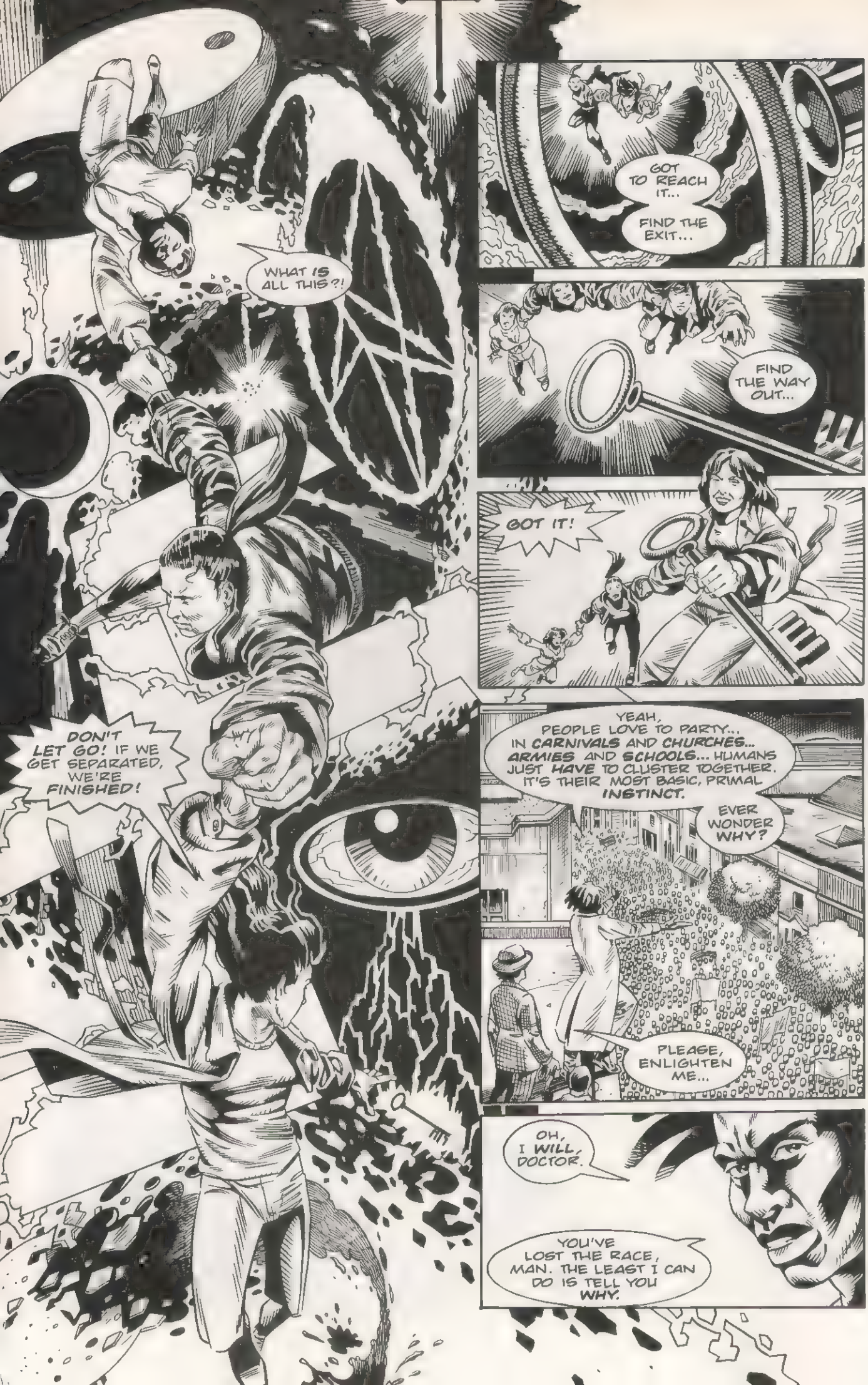
GROUND ZERO

PART TWO

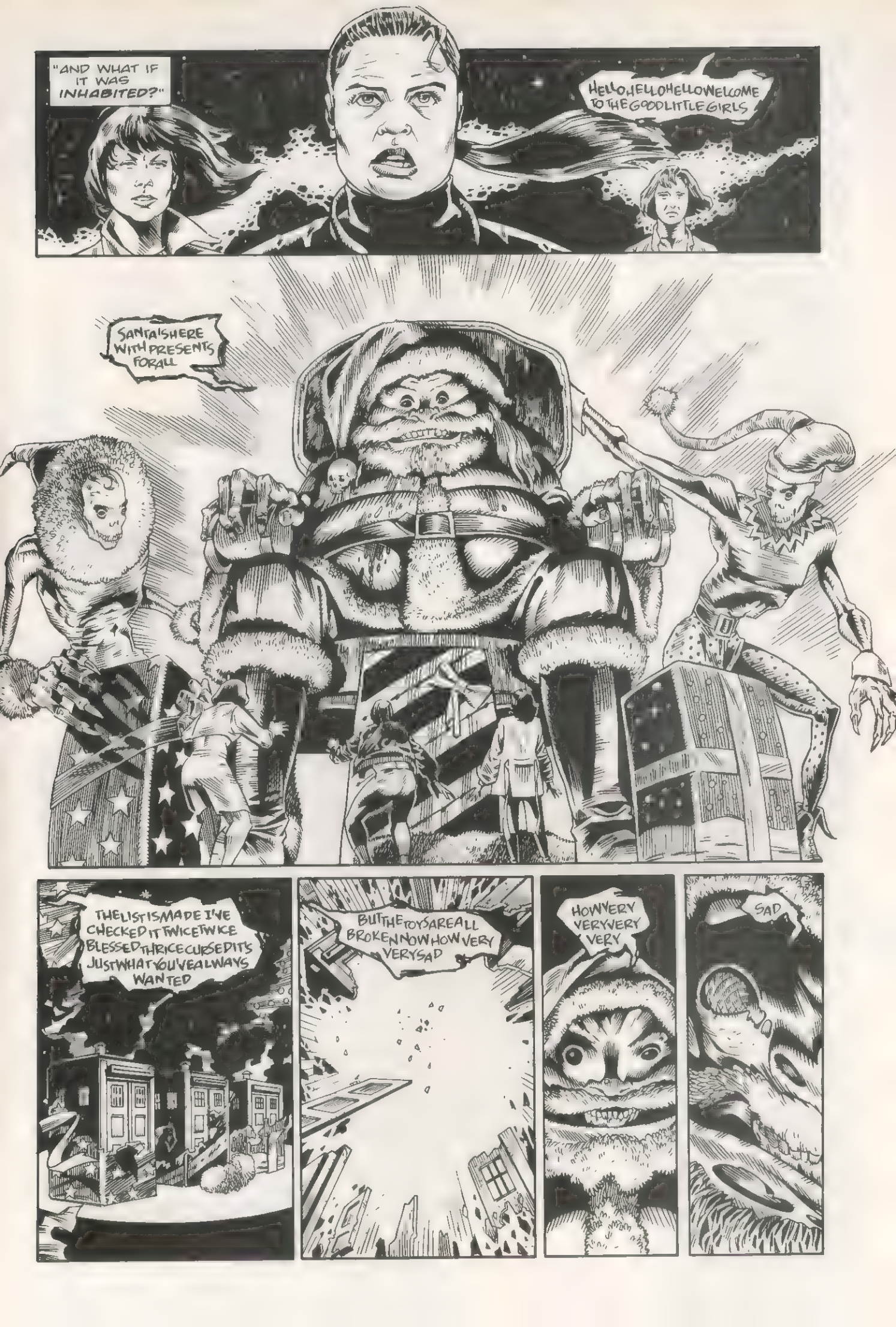
STORY: SCOTT GRAY
PENCILS: MARTIN GERAGHTY
INKS: BAMBOS GEORGIOU
LETTERING: ELITTA FELL
EDITOR: GARY GILLATT

LOOK, THE LAST THING I REMEMBER IS BEING ON A HOLLYWOOD BACKLOT IN 1938, OKAY? THERE WAS THIS WEIRD GUY WITH A RING...
I WAS IN RUSSIA, IN 2086. THERE WAS A WOMAN THERE, BUT...SHE LOOKED ALMOST LIKE A WALKING SHADOW...
I GOT AMBUSHED AT THE NOTTING HILL CARNIVAL, WHICH IS WHERE WE ARE NOW- BUT IT'S ALL WRONG...
YOU'RE THE ONLY OTHER PERSON PERI AND I HAVE SEEN HERE, ACE.
WELL, IF THIS IS ENGLAND, YOU CAN KEEP IT - THIS PLACE GIVES ME THE CREEPS. WHERE'S THE DOCTOR, ANYWAY? WHY HASN'T HE SHOWN UP YET?
DON'T YOU EVER STOP COMPLAINING? MAYBE WHOEVER SNATCHED US IS GIVING HIM GRIEF, TOO, ALL RIGHT?
LISTEN, "ACE", UNLESS YOU'VE GOT SOMETHING SMART TO ADD TO THIS CONVERSATION, DON'T BOTHER-
STOP IT, BOTH OF YOU! WE'VE GOT TO STICK TOGETHER IF WE'RE GOING TO GET...
SARAH?
THE LAMPPOST- IT-IT'S...
IT'S MELTING!
THE STREET'S LIKE QUICKSAND! GRAB HANDS, QUICKLY!


THIS IS A NIGHTMARE! THIS CAN'T REALLY BE HAPPENING!
GRAB SOME AIR! WE'RE GOING UN-
THREE LITTLE MAIDENS ALL IN A ROW NO JOY NO LIFE NO HOPE
JUST FEAR
STEP ON THROUGH, TRAVELLERS, DON'T BE SHY. IT'S JUST A SHALLOW WINDOW- WE HAVEN'T COME FAR...
SO I SEE. A VERY EFFICIENT METHOD OF TRANSPORT.
IT'S WHAT THE THRESHOLD DOES BEST: WE OPEN DOORWAYS -OR CLOSE THEM -WHATEVER OUR CLIENTS WANT.
CLIENTS?
WE'RE A BUSINESS, SUSAN, GET IT? VERY SUCCESSFUL. VERY OLD. VERY SECRET. BUT THOSE IN THE KNOW WHO CAN AFFORD US ALWAYS COME AWAY SATISFIED...
AND WHO ARE YOUR CLIENTS NOW?
IN A MINUTE, MAN, DON'T RUSH ME...
I TAKE IT YOU'RE NOT HUMAN?
WHO, ME? I WAS BORN IN PECKHAM, DOCTOR, AND MY PARENTS ARE AS HUMAN AS YOU CAN GET...
BUT NO, I'M NOT.
PEOPLE LOVE TO PARTY, HUH? I'M A DJ IN MY DAY-JOB. MAN, I'M GONNA MISS ALL THIS...
BUT AFTER TONIGHT, I'M NOT GONNA HAVE TOO MANY LISTENERS.


WHAT IS ALL THIS?!
DON'T LET GO! IF WE GET SEPARATED, WE'RE FINISHED!
GOT TO REACH IT...
FIND THE EXIT...
FIND THE WAY OUT...
GOT IT!
YEAH, PEOPLE LOVE TO PARTY... IN CARNIVALS AND CHURCHES... ARMIES AND SCHOOLS... HUMANS JUST HAVE TO CLUSTER TOGETHER. IT'S THEIR MOST BASIC, PRIMAL INSTINCT.
EVER WONDER WHY?
PLEASE, ENLIGHTEN ME...
OH, I WILL, DOCTOR.
YOU'VE LOST THE RACE, MAN. THE LEAST I CAN DO IS TELL YOU WHY.

SARAH, HOW DID YOU KNOW...?
IT JUST SEEMED... THE NATURAL THING TO DO...
SANTA'S MAGIC GROTTO
THIS HAS GOTTA BE A TRICK—AN ILLUSION...
NO. THIS IS WAY TOO REAL...
PEOPLE AREN'T SHEEP, DOCTOR, BUT THEY'D LIKE TO BE. HUMANS ARE LINKED TOGETHER BY THEIR PSYCHES' EMPATHIC STRUCTURE...
IT'S A BOND FORGED BY A COMMON GROUND SHARED BY THEIR SUBCONSCIOUS MINDS...
...A PLACE WHERE EVERY HUMAN ON EARTH LIES TOGETHER DREAMING, IN THEIR MOST FUNDAMENTAL STATE.
JUNG'S "COLLECTIVE UNCONSCIOUS".
YEAH. IT'S AS GOOD A NAME AS ANY.
BUT WHAT IF THE COLLECTIVE UNCONSCIOUS WAS MORE THAN JUST A CONCEPT?
WHAT IF IT WAS A REAL PLACE, EXISTING ON ANOTHER PLANE OF REALITY?


"AND WHAT IF IT WAS INHABITED?"
HELLOHELLOHELLOWELCOME TO THE GOODLITTLE GIRLS
SANTA'SHERE WITH PRESENTS FORALL
THELISTISMADE I'VE CHECKED IT TWICETWICE BLESSEDTHRICECURSEDIT'S JUSTWHATYOU'VEALWAYS WANTED
BUTTHETOYSAREALL BROKENNOWHOWVERY VERYSAD
HOWVERY VERYVERY VERY
SAD

THE UNCONSCIOUS IS A PLACE OF PURE PSIONIC ENERGY. IT ONLY ACCEPTS HUMAN MINDS. FOREIGN BEINGS - LIKE YOU AND SUSAN - WOULD BE REJECTED AND DESTROYED IF THEY ATTEMPTED TO ENTER IT.
YOU CAN'T WIN, DOCTOR, NOT THIS TIME. YOU CAN'T SAVE THEM. OR ANYONE ELSE...
SAVE WHO? WHAT HAVE YOU DONE?
I'LL SHOW YOU. LIKE I SAID, IT'S THE LEAST I CAN DO...
YOU CAN'T REACH THEM; NOT INSIDE THE UNCONSCIOUS. THE RACE IS OVER, DOCTOR.
THE HUMAN RACE, I MEAN.
GIVEUSTHISDAYOURDAILY BREADLITTLEONESSO SWEETSOYOUNG
GIVEUSYOUR FEARGIVEUSYOUR FEARGIVEUS YOURFEAR
TO BE CONTINUED...

The Telesnap Archive

During the Seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost forever. Fortunately, at the time of broadcast, a number of the producers and directors of these serials employed freelance photographer John Cura to obtain a series of off-screen photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures . . .

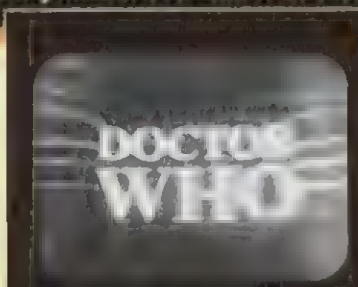
The Evil of the Daleks

Episode 3

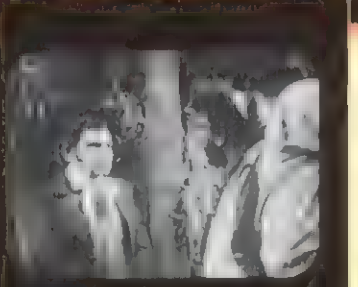
by David Whitaker

Directed by Derek Martinus

Transmitted 3rd June 1967

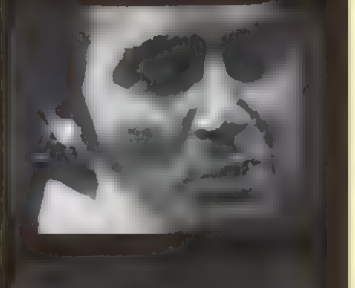


The kidnapper, Toby, glares in surprise as the gentleman denies hiring him to capture Jamie. 'You don't get out of paying me,' sneers Toby, demanding his guinea. 'Careful how you speak to me,' the gentleman snaps and, tossing a coin, tells him to get out.



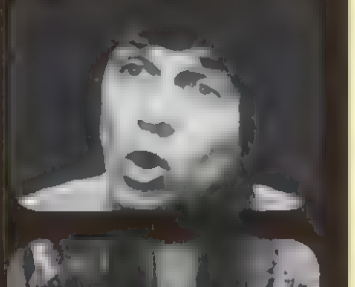
Suddenly the gentleman grips the back of his neck and appears to suffer a mental fit. 'Where's Toby?' he asks, recovering. Jamie reminds the man that he sent Toby away and asks if he is feeling all right.

'Where's Victoria Waterfield?' the man asks. 'I don't know,' replies Jamie.



Mindful of the Daleks' threat, Waterfield and Maxtible attempt to rouse Mollie while the Doctor scours the room looking for clues. 'Straw,' he mumbles, rising from the carpet. He shows the two gentlemen, 'A piece of straw.'

'Yes you do,' the man asserts. 'You were in the house,' he begs, 'you must know.' As Jamie protests, the man suffers another fit and reaches for a small metal plate on the back of his neck.

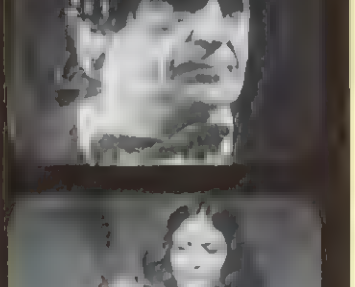


In a nearby stable, Jamie awakens to face his assailant. 'A cosy little sleep, young swell?' says the man sarcastically.

He suddenly regains his composure. Mystified by the man's changing behaviour, Jamie asks him about Victoria. He replies, quite normally, that Victoria is in Paris. He introduces himself as Arthur Terrall and dismisses Toby as a liar.

The ruffian prods Jamie with his cudgel. The Scots lad pushes it away with equal force. 'Maybe you'd like to sleep again,' the man says, threatening him with his weapon. 'I've got Mr Nod here, he'll have you snoring as good as ever.'

A horse's neigh heralds the arrival of the Doctor and Terrall heads back to the house. 'He's mad,' Jamie says, 'stark, staring mad.' The Doctor agrees and informs his companion that Victoria is a prisoner of the Daleks.



'What do you want?' asks Jamie, rubbing his head. 'I'm to be well-paid, have no fear of that,' the man replies. 'For what?' Jamie demands. A well-dressed man suddenly enters the stable.

'Hurry,' a Dalek commands Victoria. 'Why am I being moved?' she asks while gathering a few possessions together in a shawl. 'Are you taking me back to my father?' she adds hopefully.

'No,' the Dalek replies. 'You are being moved.' Victoria finishes tying the bundle and stands ready.

The Dalek orders her to bring the blanket from the bed. 'Follow,' it commands, and allows Victoria out through the door. 'Do not be afraid, you are not to be exterminated,' it adds.

Another Dalek glides up to meet her.

Together the two Daleks escort the young girl along the corridor. 'Do not delay,' the rear Dalek states as Victoria pauses to look through the windows at the trees.

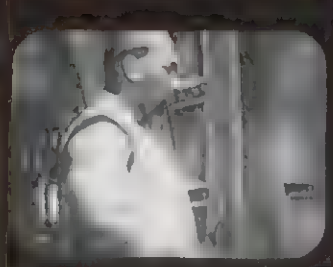
As Waterfield berates the Doctor for divulging the presence of the Daleks, Jamie, hidden behind a screen, listens closely. 'Jamie will co-operate,' the Doctor says, reassuring Waterfield before they leave to rejoin Maxtible.

As Maxtible toils in his laboratory, a Dalek exits from the cabinet. 'The female human being has been moved,' it announces.

'Everything is prepared,' Maxtible reports. 'The testing equipment is ready,' adds the Dalek. 'I think you will be pleased with the man I have had specially brought from London,' Maxtible enthuses.

'Show me,' commands the Dalek. Maxtible opens the door slightly so it can see the man outside. He states the man is a mute with an 'undeveloped' mind. Satisfied, the Dalek returns to the cabinet to observe.

Maxtible calls Kemel into the laboratory and orders him to stand facing the cabinet.

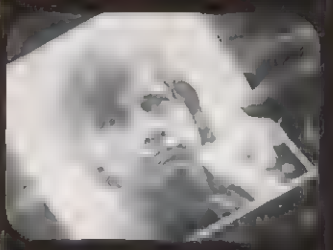


Maxtible hands him a thick metal bar. 'Now, bend that,' he commands. Kemel briefly tests the bar's tensile strength before removing his waistcoat.

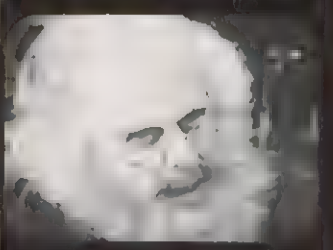
Kemel places the bar behind his head and slowly, with great exertion, folds the bar. 'Excellent,' Maxtible says, taking the bar and waving it deliberately in front of the cabinet.

Maxtible and Kemel position two stools in front of the cabinet. Maxtible takes a small thick plank and, laying it across the stools, orders him to break it. Kemel brings his mighty fist down effortlessly, splitting the plank in two.

'Very good,' Maxtible says, and orders Kemel to pay attention as he shows him a photo of Jamie. 'I am going to take you to a place that I want you to guard,' he explains.



'This young man will try and get past,' he adds. 'You are not to let him.' Kemel, not as obedient as he seems, looks to his employer for a reason. 'He is an evil villain,' explains Maxtible. 'A cut-throat.'



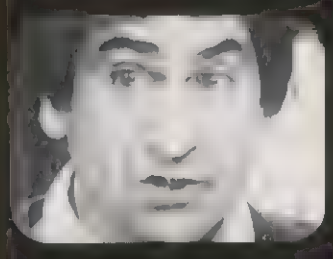
Maxtible leads Kemel to the recessed entrance to the south wing. 'Through here will pass the man I showed you,' he states. He presses a hidden mechanism in the alcove wall to unlock the door. Kemel creaks the door open.

'No, wait!' cries Maxtible. Spikes suddenly shoot down across the doorway, narrowly missing them. 'Now if he gets through here,' he adds after resetting the trap, 'you will deal with him.' Kemel nods in agreement and enters the dark corridor.

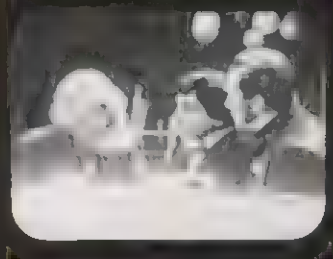
The Doctor demands to know why Jamie has been selected and not himself. 'You have travelled too much through time,' the Dalek answers. 'You are more than human.'

The Doctor then turns his attention to three large packing cases. Maxtible explains that the new arrivals are from Skaro. The Doctor correctly assumes the inert Daleks inside are to have the 'human factor' introduced before their activation.

'If I agree, it means the creation of a race of Super-Daleks,' the Doctor predicts. But knowing his TARDIS is at stake, he reluctantly agrees. The Dalek orders the test to begin before returning to the cabinet.



'What must Jamie do?' asks the Doctor solemnly. 'Attempt to rescue Waterfield's daughter,' replies Maxtible.

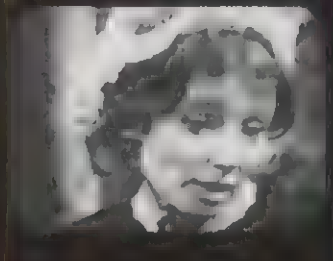


Jamie paces nervously in front of the window as Mollie shows Ruth and Terrall into the sitting room. Ruth is about to introduce Terrall to Jamie when the Scots lad informs her that they have already met.

A bitter exchange between the two men ensues. As Ruth tries to calm the situation, Terrall suddenly grips his neck again and flees into the garden. Mollie returns and offers to take Jamie and the Doctor's bags to their rooms.

The quick-thinking Scot replies that their luggage will be following them. Mollie moans that she will have to carry them herself, and confides that the house is supposed to be haunted – two of the staff have recently left.

Gaining the young girl's confidence, Jamie questions her about Terrall and his weird behaviour. She explains that Terrall is Ruth's fiance and is usually a kind man unless he is roused.



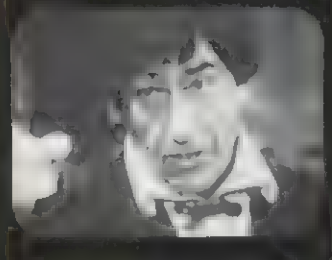
She adds that his temper has been raised recently. She attributes this to an injury he suffered during the Crimean war. The Doctor returns to find Jamie a little on edge. 'Where have you been?' Jamie demands. 'Looking around,' he replies nonchalantly.

'You're in a temper,' the Doctor teases. 'Does that mean I won't be "co-operative"?' Jamie replies sharply. He is unconvinced that the Daleks are responsible for their present plight. Waterfield enters and Jamie turns on him.

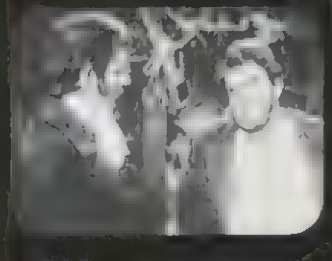
Jamie wonders why he should believe Waterfield after he deceived Terrall into thinking that Victoria was in Paris. Waterfield admits it was a lie of necessity, adding that the Daleks are indeed holding his daughter in the south wing of the house.

'Then why don't you try to get her back?' he retorts. The Doctor adds to Jamie's frustration, stating he has the safety of his TARDIS to consider. 'You can all stand around doing nothing,' yells Jamie, 'I'm sick to death of it!'

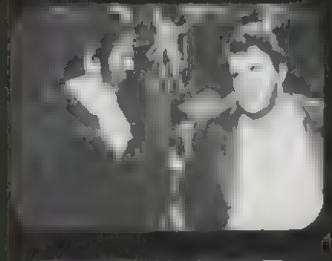
'I won't have you ruining everything trying to rescue Victoria,' the Doctor warns, as the fuming Scot storms off. Satisfied he's stirred Jamie's feelings, the Doctor then congratulates Waterfield on dropping the hint about the south wing.



In the stables, Toby waits nervously. 'You wanted to talk to me?' Terrall remarks, entering the stable. Toby curtly reminds Terrall that he only gave him half a guinea earlier and demands the full payment they had agreed on.



'You were lucky to get anything,' scoffs Terrall, refusing to pay up. He advises Toby to stay away from the house and grounds, and suggests that he find the nearest road and head for London.



Toby intimates that people there might pay well to learn what he has seen. Terrall grabs his lapels. 'You know nothing,' he threatens, adding no one would believe him. 'Pay me off then,' demands Toby. 'Get out!' Terrall replies, angrily.

As Toby turns away, Terrall grabs a pitch-fork. But Toby is quicker than his attacker and knocks him to the ground.

Toby rifles the unconscious man's pockets and finds a bunch of keys. 'Maybe I don't know much to tell,' he smiles, 'but I'll wager I'll find something in the 'ouse that's worth me trouble.'

The night falls silently over Maxtible's house.

Mollie enters the darkened sitting-room clutching an oil lamp. Jamie steps out of the shadows, making her jump. 'It's over here,' she says, leading Jamie to the writing desk. She opens a draw and takes out a folded piece of paper.

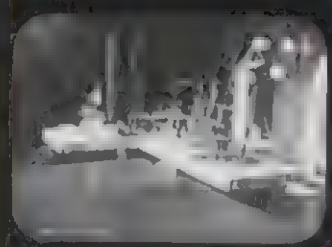
'Is this what you wanted?' she asks. Jamie opens the paper and, in the flickering lamplight, examines a map of Maxtible's house. Mollie explains that the south wing is not in use and the door to it may be locked.

Jamie asks her to show him the way. 'What are you going to do?' she whispers. 'Going to hunt a few ghosties,' he replies.

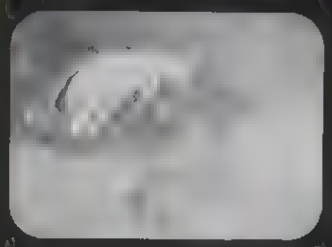
The Doctor examines the monitoring equipment that will record Jamie's thought patterns during the test. 'It is for you to select the major feelings to make us this human factor,' a dalek tells him. They learn that Jamie is on his way, and the machines are set in motion.

Mollie leads Jamie to the small alcove by the door to the south wing. 'I once remember the master stepping away from here,' she whispers as Jamie examines the alcove. 'When he saw me he was very cross and told me to keep away.'

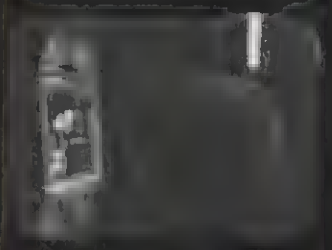
Toby enters the laboratory, furtively looking for anything of value. His attention is drawn towards the packing cases. As he attempts to prise one open, a Dalek emerges from the cabinet.



Toby looks in horror at the alien creature. He runs for the door, but the Dalek cuts him down with an energy blast.

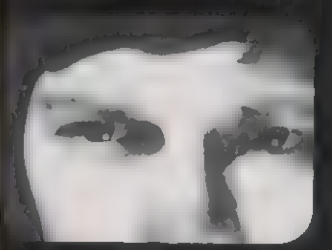


Toby's dying scream echoes around the house. 'What was that?' asks Mollie, trembling. 'That was no ghost,' Jamie replies, and tells her to go back to her room.



Illuminated by a candle, Jamie examines the alcove wall and, by chance, activates the opening mechanism. As he peers into the darkness, wax dribbles onto his hand causing him to falter just before the spikes crash down.

Catching his breath, he crawls under the spikes and through the door. He strains his eyes in the darkened corridor, trying to make out a figure ahead of him in the inky blackness.



Out of the shadows, the looming figure of Kemel strays into the moonlight.

Jamie takes a step backwards. 'Who are you?' he nervously asks. Kemel glares menacingly and advances toward him . . .

to be continued . . .

Timelines

compiled by [illegible]

Send your letters to:
Timelines
Doctor Who Magazine
Marvel Comics
Panini House
Beach and Horses Passage
The Pantiles
Tunbridge Wells
Kent TN2 5TZ

Or e-mail us:
doctorwho@marmags.demon.co.uk

THE MORE THINGS CHANGE . . .

Okay, so let's pretend it's late May and the new *Doctor Who* TV movie has been screened/released on video. Here's the sort of letter to expect in your post bag . . .

"Well, the effects were brilliant of course, the acting okay, TARDIS interior far too big and over the top, American Master, errr, not gorgeous, set in America, the Doctor having a kiss, Daleks with too many appendages and American accents, what has happened to our favourite Time Lord, oh and the music . . ."

Get the picture? I think fandom in general will be too harsh on this production for not being "what we're used to".

Firstly, is *100,000 BC* anything like *Survival*? Of course not – apart from the vaguely familiar theme music, it could be a different show! *Doctor Who* has survived so long because of its ability to vary its format – horror, SF, comedy, historical, etc, as well as change actors, production values, effects, black-and-white to colour, Nicam, etc – but still going under the banner of *Doctor Who*!

Seven years have past: the programme would have changed even *without* a new production company. With seven years you would expect a change of Doctor, title sequence, TARDIS interior, companions, incidental music, production values, effects and, dare I say it, character development!

Don't get me wrong, I enjoyed *Doctor Who* the way it was, growing up with the show from the age of two with Mr Pertwee. But that was then – the show must be allowed to grow up as well. You can bet the Americans will be aiming the movie at an adult audience, and our screening will almost certainly be in the evening for family viewing. It *will* be a success, and it won't pander to the fans. And it *will* be *Doctor Who*.

Stuart Boston
Haverfordwest,
South Wales.

JUST THE FACTS, MA'AM II

Just read a copy of DWM 236, which continues the quest to identify who directed that last studio session on *Nightmare of Eden*. Since the tone of David Howe's letter appears to give a swipe at the accuracy of the coverage in the magazine I publish, *In-Vision*, I thought I would offer a few different observations.

There appears to be some debate arising as to who directed that final evening's studio session for *Nightmare of Eden*; Alan Bromly or Graham Williams. While I would not wish to contradict the views offered by John Nathan-Turner or David Howe, I would like to qualify the reasons why we gave a credit to Williams in *In-Vision* 42.

No one watching from the TC6 observation gallery on August 28th 1979 could have failed to see that all was not going smoothly down on the floor. Sure enough, it was some days afterwards that rumours began circulating that Alan Bromly had either walked out that evening or been sacked.

Years later, examination of the *Nightmare of Eden* production files, as David Howe states, gives weight to these rumblings. We pressed Graham Williams on this when we met him on July 15th 1990 for what would be his last interview. He did not allow us to record the answer but he did confirm that the weight of production problems during the day and "Mr Baker's grievious behaviour" had taken its toll on a director unused to the pressures that a highly technical *Doctor Who* recording can inflict, and that Alan Bromly had stepped down when the difficulties became too much for him.

On January 20th 1993 we interviewed the electronics effects designer AJ 'Mitch' Mitchell for the *Nightmare of Eden* issue. He provided the final piece of the jigsaw, stating that it was a longer than normal lunch-break that final evening when Graham stepped into the director's chair to oversee the final two-and-a-half hour's recording.

From these three pieces of evidence, we printed the information as stated.

I realise it has become fashionable to rubbish Graham Williams for not being a "strong" producer in the mould of Philip Hinchcliffe or John Nathan-Turner. True, there were many problems he was not able to solve during his tenure, but with this particular crisis we believe he did rise to the occasion and turn a nightmare into reality.

Oh yes: George Gallacio did state for our records that he was offered the producership of *Doctor Who* in 1979 (*In-Vision* 23). That tape survives too.

Jeremy Bentham
Borehamwood,
Hertfordshire.

WILD HORSES

As one of Paul Beardsley's gullible anoraks, I'd like to reply to the points he raised in *Timelines* in DWM 236. First off, as he rightly points out, TV and written *Who* sticks to recognisable conventions (though they're by no means as rigid as he suggests). So what? Some readers, believe it or not, actually like books and films that conform to certain storytelling rules – that's why they became rules in the first place.

It's cool to knock high-concept, pre-packaged products as pap for the narrow-minded, but there's rarely any argument under the prejudice. Why do I buy a *Doctor Who* book, Mr Beardsley? For the same reason I'd buy a Sherlock Holmes pastiche, or a tie-in like Stephen Baxter's *The Time Ships* (bet it's never been called that before!): because I've a fair expectation the writer will try a new spin on well-liked characters/formulae, maybe putting old ideas in a new and intriguing light.

Yes, *Doctor Who* books are often crap – contrary to Beardsley's suggestion, we're quite capable of picking up on bad prose, weak characterisation snd stupid plots. Then again, a lot of "original" SF/fantasy have these features in abundance. I read *Blood Heat* and *Jurassic Park* side-by-side, and I know which one I enjoyed more.

Oh, and surely it's up to Cartmel, O'Mahoney *et al* to decide if they're writing "below their ability"?

Andrew Osmond
South Ascot,
Berkshire.

THE HIT PARADE

Another **DWM** contributor hangs a left into Memory Lane, pulls up at Reminiscence Motel and books a night in the Nostalgia Suite. Smart.

Stephen James Walker
Feature writer

1. *Marco Polo*

"Season One is among *Doctor Who*'s very best, and *Marco Polo* is the jewel in the crown. A superbly scripted and realised tour de force that brilliantly evokes the atmosphere of thirteenth century Cathay. Barry Newbery's sets are particularly exquisite. The original team of regulars was marvellous, and Hartnell's Doctor was my childhood hero."

2. *Inferno*

"Season Seven is also one of the best. I've long been a fan of the Fifties *Quatermass* serials, and their influence is very apparent here. I love the gritty realism of *Inferno*. The scenes set on the parallel Earth as it nears its destruction are remarkable and almost unbearably tense. The direction is fantastic."

3. *The Daleks' Master Plan*

"A thrilling epic, covering the full gamut of [illegible] series in its early years, from intense drama to out-and-out comedy. No top ten list would be complete without a Hartnell era Dalek story, and this one wins my vote – partly because of its pulp sci-fi influences and the warm memories it brings back of the height of Dalekmania."

4. *The Web of Fear*

"By a narrow margin the highlight of Season Five – another of the series' best. The 'monster era' was *Doctor Who* at its scariest, and the eerie scenes of the Yeti prowling the web-infested tunnels of the London Underground will stay with me forever."

5. *Doctor Who and the Silurians*

"Another great Season Seven story. It grips throughout, giving the lie to the oft-made assertion that stories longer than four episodes are bound to sag. Malcolm Hulke's script is expertly structured and highly intelligent too, raising some real moral issues. The Brigadier and UNIT are at their peak here, and it's sad to think how they would later degenerate into cliched buffoons."

6. *Pyramids of Mars*

"The three Philip Hinchcliffe-produced seasons were the last golden age of *Doctor Who*, and *Pyramids of Mars* is a prime example of the brilliantly-made stories of this era. I've always been fascinated by tales involving ancient Egyptian mythology."

7. *The Evil of the Daleks*

"A genuine classic. For a more fulsome tribute, see my article in Issue 237!"

8. *Revelation of the Daleks*

"My favourite story of the Eighties – an era of *Doctor Who* I found generally disappointing. The excellent script and inspired direction combine to make it utterly unique. The eccentric characters with all their strange obsessions, are particularly memorable."

9. *The Brain of Morbius*

"Another Gothic masterpiece from the early Tom Baker era. Barry Newbery's superb sets are again a highlight. Baker is at his best, Philip Madoc is great as Solon and the divine Lis Sladen as usual excels as Sarah – easily my favourite of the Doctor's companions."

10. *The Curse of Peladon*

"The Pertwee era seemed to go into a gradual decline as it went on, but *The Curse of Peladon* is a story I've always found thoroughly entertaining. Peladon and its civilisation are wonderfully conceived, and I love all the different monster races."

KNOW YOUR ENEMY *A cut-out-and-keep series*

File 467 The Voords

Planet of origin: Marinus

Appearance: Kinky frogmen with two-handled teapots for heads. Keep their rubbers on indoors

History: 700 years' peace, love and harmony on planet Marinus induced by the activation of mellowing machine the Conscience is abrubtly terminated when a man named Yartek spontaneously overcomes his conditioning and musters an army of likewise free-minded followers: the Voords, who murder, pillage and bomb about the acid oceans in one-man glass submersibles. 1,300 years later, Arbitan, master of the Conscience, modifies the machine in such a way as to finally lobotomize the blighters, unsurprisingly, the persecuted Yartek plans to seize the Conscience for himself. (On Earth, they'd call it 'ethnic cleansing'.)

Special abilities: Despite the fact that his bonce tapers towards a 45 degree angle, master of disguise Yartek is able to fool schoolteacher Ian Chesterton that he is, in fact, benevolent old Thought Policeman Arbitan by merely donning a monkish habit and keeping his head bowed

Weaponry: Daggers. Watch your back

Weaknesses: None, bar a tendency to trip up over their flippers

Not to be confused with: The Man from Atlantis; Catwoman; Carol Vorderman

Current status: Uncertain. Given that the destruction of the Conscience will have restored free will to all inhabitants of Marinus - presumably the Voord are growing in number and planning to take over the universe. In dinky little submarines

Menace rating: 6 out of 10. Remember, Voords are rubbery, with violence

Paul Beardsley's attitude must be derived more from a dislike of *Doctor Who* than any knowledge he has of the SF scene. As for writers with "real" talent not getting shelf space because of *Doctor Who* – a visit to any bookstore will show that the *Doctor Who* style of SF/fantasy is a small island in a stagnant ocean of crap that hasn't changed in decades. The real situation is, unfortunately, that most SF/fantasy falls into one of three categories:

1) Ridiculously over-long sword and sorcery epics with scantily-clad warrior women equipped with a bewildering array of medieval weaponry on the covers. What you find inside is just as predictable and dull.

2) Ridiculously over-long fantasy epics which draw heavily on established European (particularly British) mythology. Not really fiction in its own right, more a rehash of existing ideas. And if you can turn it into a trilogy in eight parts, even better.

3) TV/film-based novelisations such as *Doctor Who*. Even when only compared to these types of novels, the *New Adventures* are still a breath of fresh air. Look at novels such as *Human Nature*, *Blood Harvest*, *Warlock* and *Parasite*. Excellent novels in their own right, but also as vastly different as SF/fantasy can get.

New Adventures authors have more freedom than other SF/fantasy writers, despite the restrictions contained in Virgin's guidelines. The *New Adventures* are a way in for writers who don't want to write sword and sorcery or mythological rubbish in order to get published. Isn't that a good thing?

Kim Dickson
Palmerston,
Australia.

And now, a word from our sponsor . . .

If all the *New Adventures* authors wrote as well as Lance Parkin, critics like myself would stop accusing Virgin of flogging a dead horse to gullible anoraks.

Despite some wooden prose in the opening pages, and some shockingly inept proofreading (what's Jesus doing on page 198?), *Just War* is a very good book. I was pleased to see that the inevitable cross-references are toned down – where used at all, they are used to good effect for once. The armed forces are treated with some honesty, and for once we're shown that commanders have to make impossible decisions, and live by them. For once we're treated to a storyline that hasn't been done to death. The book surprises, and offers perceptive observations which discomfort and at the same time intrigue the reader. Ultimately, it unlocks the series' potential. For once.

Full marks to Dave Owen for his *Shelf Life* review (DWM 234). His remarks are spot-on – especially the one about the miniseries.

Paul Beardsley
Havant,
Hants

AW, SHUCKS!

Many congratulations on Issue 237. Having read the magazine since Issue 1, this edition has been one of the most enjoyable of recent years. *The Evil Of The Daleks* telesnaps were something I had long been waiting for and did not disappoint, JN-T's account of the Twentieth Anniversary was very interesting and there were some lovely photos of Nicola Bryant. The cover was good too; full marks to the new US production team for coming up with such a good costume for the Eighth Doctor.

Glad to see that coverage of fanzines has improved in the last couple of years. How about examining *Doctor Who* on the internet? There are a great many *Who* pages on the World Wide Web, produced from many countries. Enough for a semi-regular feature I would say . . .

David May
<101631.1221@compuserve.com>

You should have seen the photos of Nicola we didn't *print, David . . .*

These are exciting times for *Doctor Who* fans. The new TV movie is not far off, Virgin is pumping out two *Doctor Who* books a month and side-projects such as *Downtime* and *The Stranger* tapes are now mainstays of a very big industry.

Throughout all of this, your magazine has been the anchor for all concerned. Your devotion and commitment to *Doctor Who* and its fans has never stopped or even slowed down. Make no mistake about it, *Doctor Who* would not be with us today in *any* form if it was not for you.

There is not one TV show past or present that can claim to have a better following or publication than the one spearheaded by DWM. You set the standard both here and overseas for outstanding writing, details and features.

Doctor Who will come roaring back and when it does, your staff will be the standard-bearer and the product, DWM, will be the shining light that will lead the way. Keep up the great work and thank you.

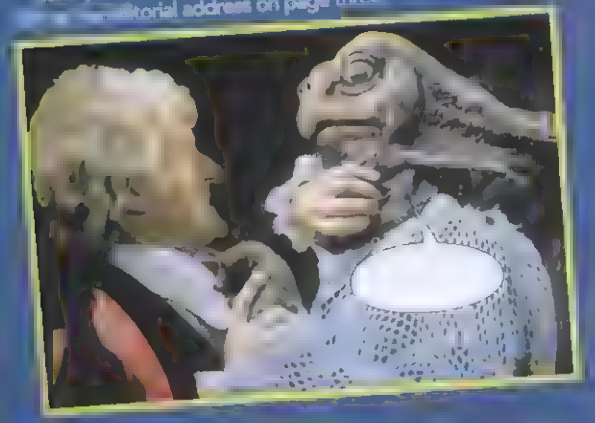
Bill Winkis
Griswold,
CT USA.

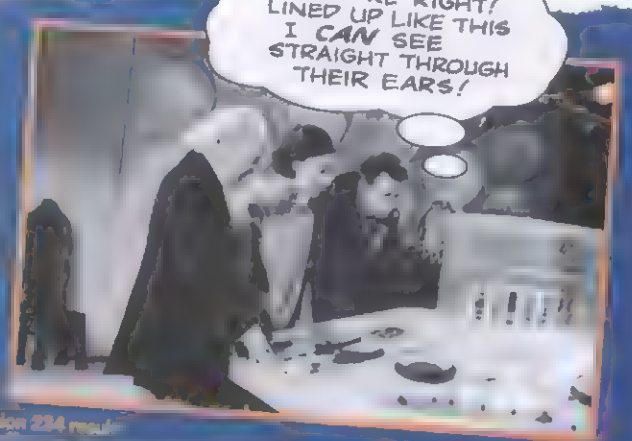
Thank you, Bill. You're right – these are exciting times, and we're as pleased as punch to be here to celebrate them . . .

CRAZY CAPTION!

Here is your chance to win one of five copies of Lance Parkin's *The History of the Universe* from our overworked chums at Virgin Books. Just come up with the funniest caption you can to go with the picture shown below. The best five will win a book.

Send your CRAZY CAPTION entries to the editorial address on page three.





Caption 224 result:

Stephen Marshall

Fluid Links

"There's this ecstatic moment as the Doctor realizes who he is and he says, 'My God, I know who I am!' And he hugs me and there's an accidental kiss. And Grace likes that! It's all very romantic!"
Daphne Ashbrook, DWM 238

Snogging–free zone!

And it was all going so well, wasn't it? They'd cast a fine British actor as the Doctor, and dressed him in Edwardian clothes. They'd even built the police box from the original BBC plans, and promised to stay true to the spirit of the programme. Just when I thought that nothing could go wrong, I read that in the new television film, the Eighth Doctor kisses his companion. And apparently this is no paternal peck on the forehead, oh no, this is tongues and everything!

Could there be anything less true to the spirit of *Doctor Who* than a Time Lord with a libido? Than the Doctor taking a lover? The very core of my fan-being cries out in protest at the idea (well, perhaps that's exaggerating just a little bit!). But it does feel as if this is going against the grain somewhat. But is it really? Just because we've never seen the Doctor have an on-screen romance, does this necessarily mean that he is incapable of such a thing?

Let's take a moment to appraise the evidence. Right from the very beginning, when we are first introduced to the Doctor, we learn that he has a granddaughter. Now, this seems to suggest in no uncertain terms that Time Lords have some kind of family life. And later, in *The Dalek Invasion of Earth*, Susan leaves the Doctor to settle down with an Earthman. This suggests that Gallifreyans are not only capable of entering into sexual relationships, but they are able to do so with mere mortals like you and me (or in this case, David Campbell). If you need more evidence that the Doctor has a family you need look no further than *The Tomb of the Cybermen* where, in one of the series' most charming moments, the Doctor explains to his homesick companion Victoria that he can see his family whenever he chooses, just by closing his eyes and thinking of them. Some twenty years later the Seventh Doctor, on being asked whether he has any family, enigmatically replies that he doesn't know.

It is, of course, the Seventh Doctor who speaks of love more often than any of his forebears. In *Delta and the Bannermen*, he sits on Billy's bed cradling his stratocaster, contemplating the union between the young Earthman and Delta, the last of the Chimerons. After telling the love-struck boy that he can't condone their interspecies relationship, the Doctor stares thoughtfully down for a moment before adding, "But then love has never been known for its rationality." The tone of his voice has always suggested to me that he is speaking from personal experience. And in *Ghostlight*, the Doctor adds "unrequited love" to his own private list of pet hates. This simply doesn't fit with the image of the asexual Doctor.

Perhaps the closest the Doctor comes to an actual on-screen romance is during Season Seventeen, when the Fourth Doctor and the second incarnation of Romana travel the universe together, never knowing where they were headed from one moment to the next. They are at their most intimate during their holiday in Paris, where they sight-see, dine out and even hold hands as they negotiate the busy Parisian traffic. There has always been something special about the relationship between the Doctor and Romana. For me, they were always more than merely 'Doctor' and 'companion'. They were intellectual equals, friends and, most importantly, peers. The first Romana was always naive, whereas the second was perceived as having had far more experience of the world outside the cloistered walls of the Gallifreyan academy. It has often been suggested that they were lovers and, because the actors concerned were in love off-screen, the idea does not stretch credulity. Perhaps it was inevitable that the actor's feelings would influence the way their characters related to each other?

I've made a strong case for the Doctor having a love affair being consistent with what we already know of him. However, I must admit to remaining a little uneasy by the idea of the Eighth Doctor taking Dr Grace Holloway in his arms. Why isn't this easy to explain away as just an aspect of the Doctor which we haven't been witness to before?

I suspect that I am more unsettled by the Doctor having a relationship with a human being than him falling in love *per se*. The Fourth Doctor's romance with Romana was a relationship of equals; they were both Time Lords, both wanderers in the fourth dimension. And even their relationship was child-like in its innocence. The framed photograph which Romana kept on her bedside table was not of the Doctor, but of her pet robot dog, K9.

There does seem something very awkward, even unfair, about a Time Lord engaging in a sexual relationship with a human being. It raises a whole series of difficult questions. What would it be like to enter into a relationship with someone who knew your future and the future of your world? Whose intellect was vastly greater than your own? Or to spend your life with someone who would scarcely age at all even as you grew old and eventually died?

In many stories where people who are somehow more than human fall in love with mere mortals, it is necessary for them to give up their 'powers' to consummate their love. In Hans Christian Anderson's beautiful fairy tale, the little mermaid is prepared to give up her tail in order to live on land with the man she loves. More recently, in the film *Superman II*, the man of steel must forfeit his super powers before he can make love to Lois Lane.

We have yet to see how the Eighth Doctor's relationship with Grace Holloway will develop – should it ever be given the opportunity. While I suspect that the programme will be able to incorporate this new aspect of the Doctor's character within itself, I remain a little unsure of what kind of relationship a Time Lord and a human might share.

We'll just have to wait and see.

Matthew Jones

There has always been something special about the relationship between the Doctor and Romana

Editor's note: In the spirit of this edition of *Fluid Links*, we asked *The Monitor* to look for evidence of other romances in the Doctor's past. Turn to page 50 to check out his findings . . .

Vox Pops

Throughout its history, the BBC has monitored audience opinion of *Doctor Who* using an ever-changing panel of 'average viewers'. Here, Stephen James Walker looks back at the 'audience research reports' for the Patrick Troughton era.

Patrick Troughton's debut story, *The Power of the Daleks*, is now held in high regard by *Doctor Who* fans, but the 217 ordinary viewers whose opinions were recorded in the BBC's contemporary audience research report on the third episode were less enamoured.

"Viewers in the sample who were enthusiastic about this episode . . ." noted the report's compiler, "were confined to a minority, less than a quarter . . . finding it appealing to an appreciable degree."

It seemed the Daleks were the main attraction for this enthusiastic minority. "This is supposed to be for the 'kids'," commented a 'senior clerk', "but I must confess that I found the programme quite gripping. As an ardent science fiction fan I think the Daleks are the most sinister 'aliens' I've come across."

More often, though, "viewers in the sample reported a very moderate degree of enjoyment, and a number were scarcely interested at all". For some, even the Daleks had lost their appeal. "They have made their impact, served their usefulness," commented one malcontent, "now they just seem hackneyed and more unreal than usual."

If the production team had hoped that Patrick Troughton's arrival would give *Doctor Who* a boost, the initial signs were not encouraging. "The series in general," continued the report, "is not as good as it used to be, in quite a few opinions – 'At one time we used to hate to miss it; now we are quite indifferent.'"

The final episode of *The Moonbase* was the next to be reported on, and reactions of the 323 viewers in the sample this time were more positive. "This particular . . . adventure . . . seems on the whole to have kept many in the sample fairly happily entertained," was the report's assessment. "They often took it with a large grain of salt but, even so, enjoyed a situation that, as a fitter pointed out, reflects 'the dream of many to reach the moon.'"

In what could be considered a vindication of producer Innes Lloyd's efforts to introduce more 'hard science' into the series, the report continued: "The idea of being able to control the Earth's weather from a moon station was original too, as other viewers maintained, and the story won approval from another group because it was real science fiction, at least in reference to the electronic technicalities with which Hobson, Dr Who and the rest of the team were concerned."

There remained "a large minority" whose comments reflected "some asperity," mainly directed towards *Doctor Who* in general. There was also a "not inconsiderable degree of fairly lacklustre feeling" about the climax to this particular story, a typical comment being that it "lacked credibility; not good enough to win through by accident." Overall, though, the tone was upbeat: "A large minority were . . . much intrigued by the events of this final episode and found them very exciting. There was plenty of imaginatively-devised incident, it was said, before the last

"Children still adored the Daleks, and devastated by the suggestion that t and fantastic creatures had been fi

of the Cyber attacks was foiled, and all with an out-of-this-world touch that, as various viewers observed, makes the science fiction sequences in the Dr Who series generally more thrilling than when the TARDIS travels backwards rather than forwards in time. The rout of the Cybermen was ingeniously managed, further comment went on, and the episode had its agreeably gruesome moments ('but this is what we love – makes us shiver', said a customs officer), was lively too, and not unbelievably far-fetched."

The report on the final episode of *The Evil of the Daleks* continued this positive trend. The most commonly expressed opinion was that the story had been "as amusing and exciting as ever." For those who held this view, "the entire Dr Who series, if undoubtedly 'pure escapism', was nevertheless 'good fun' and certainly utterly harmless." Children, it was found, "still adored the Daleks, and were devastated by the suggestion that these amusing and fantastic creatures had been finally and irrevocably wiped out." Adult fans, too, insisted that "the Dr Who series (and particularly those adventures involving the Daleks) were hard to beat . . . and they would be sorry indeed if there were to be no more."

It seemed, however, that there remained some among the 180-strong sample who harboured very negative feelings towards the series: "A not inconsiderable minority . . . hoped that, as this episode suggested, this was indeed the last of the Daleks – and, for that matter, Dr Who, the TARDIS and 'the whole stupid, childish, silly boiling lot.' In their opinion the series, which had always struck them as being 'rubbishy' to a degree, had been 'done to death.'"

The concluding instalment of *The Wheel in Space* drew very much the same cross-section of opinion from its sample of 214 viewers. "The overall response to *The Wheel in Space*," the report concluded, "was favourable. There were, certainly, those who thought the whole thing ridiculous in the extreme and who could not imagine either children or adults finding much in it to appeal to them. Another group enjoyed it fairly well but felt that invention was, perhaps, beginning to flag. The stories were becoming repetitive; the series needed new ideas and new antagonists for Dr Who rather than Daleks, Cybermen and the like. This was a rather tame adventure, it was said, and there was too much use of pseudo-technical jargon that would be over the heads of most younger viewers. Whether they took it seriously or not, however, the bulk of the sample enjoyed Dr Who's encounter with his old enemies, two or three going on to say that they preferred his science fiction adventures to the historical ones."

Attitudes seem to have changed, however, during the break between Seasons Five and Six. A clear majority of the 185 viewers who commented on the opening episode of *The Dominators* considered that

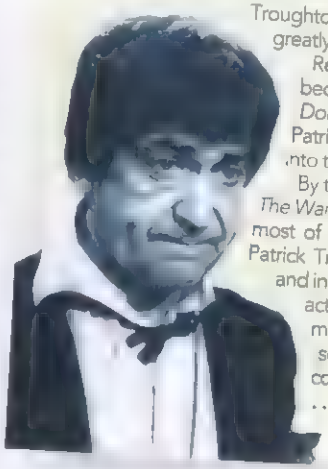
The Second Doctor

Changing the lead actor in a successful and long-running series is bound to be a risky enterprise, so everyone involved in the production of *Doctor Who* must have been anxious to know how the public would react to Patrick Troughton as the Doctor. They can have gained little comfort from the audience research report for the third episode of *The Power of the Daleks*.

"Once a brilliant but eccentric scientist, he now comes over as a half witted clown," complained a teacher. "The family have really gone off' Dr Who since the change," noted another viewer. "They do not understand the new one at all, and his character is peculiar in an unappealing way."

There was much criticism, too, of Troughton's performance although one person conceded that he seemed to be struggling manfully with the idiotic new character that Dr Who has taken on since his change." Typical opinions were that he was overacting, "playing for laughs," and making the Doctor into 'something of a pantomime character." "I'm not sure that I really like his portrayal," was one verdict. "I feel the part is over-exaggerated – whimsical even – I keep expecting him to take a great watch out of his pocket and mutter about being late like Alice's White Rabbit." A number frankly stated that they had preferred William Hartnell in the role.

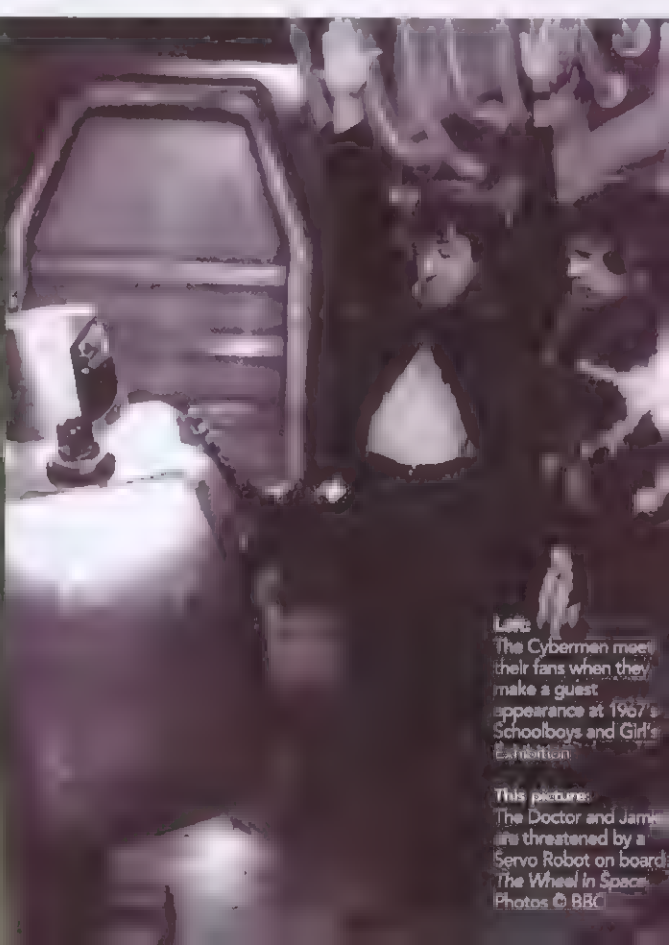
There was, however, a recognition from a minority that Troughton had yet to settle down and that there was still time for him to become "fully acceptable." Perhaps the most positive comment came from a student who said that "Patrick Troughton, a brilliant actor, had improved the programme greatly."



Reports on later episodes showed reactions becoming increasingly positive. Viewers of *The Dominators*, for example, had "special praise for Patrick Troughton who, it was said, 'threw himself into the spirit of the thing' with commendable gusto." By the time he made his final regular appearance in *The War Games*, it was clear that the actor had won over most of his earlier critics: "There was much praise for Patrick Troughton's 'superb' interpretation of Dr Who, and indeed it was often said that the talents of this fine actor had been rather wasted here. In addition, many viewers remarked that they were extremely sorry he had relinquished this role and that they could only hope that when the new series started . . . the new Dr Who would prove as effective as he had been."

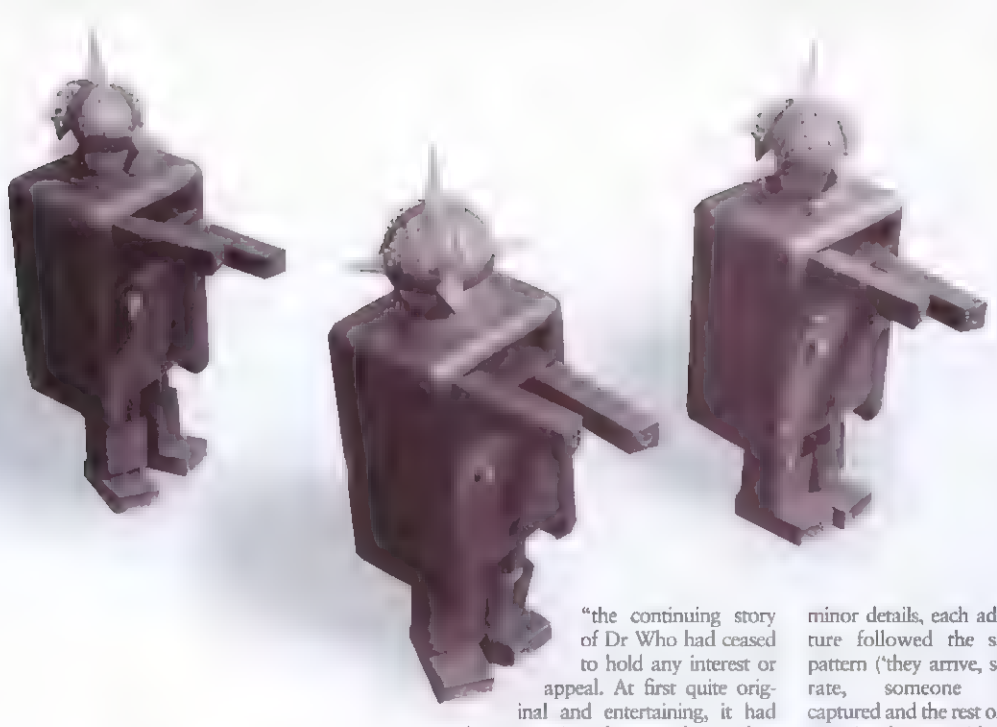
Opposite top:
Jamie (Frazer Hines) and the Doctor (Patrick Troughton) in trouble in *The Mind Robber*.
Photo © BBC Video

Opposite below:
The Power of the Daleks.
Photo © BBC



Left:
The Cybermen meet their fans when they make a guest appearance at 1967's Schoolboys and Girl's Exhibition

This picture:
The Doctor and Jamie are threatened by a Servo Robot on board *The Wheel in Space*.
Photos © BBC



Above: The Quarks, deadly robot servants of the cruel Dominators. *The Dominators.* Photo © BBC Video

"the continuing story of Dr Who had ceased to hold any interest or appeal. At first quite original and entertaining, it had been running far too long, they thought, and was now very much in a rut."

"In the opinion of dissatisfied viewers," it was noted, "this particular episode . . . was typical of the recent trend in the series, by which the idea of going backwards in time to various historical events (which several much preferred) had been largely discarded in favour of concentrating on the science fiction stories. Consequently, in order to maintain interest, the non-human characters had become more and more fantastic and improbable, it was said, and at least three in ten of those reporting dismissed this latest story as absolute rubbish. The series had long since lost all element of surprise, they declared, as, apart from minor details, each adventure followed the same pattern ('they arrive, separate, someone gets captured and the rest of the story is taken up with their rescue'); the new Quarks were nothing but 'square Daleks'; and the development of the plot was much too slow: 'this sort of thing needs to get off to an exciting start.'"

Only just over a third of the sample, who had long enjoyed *Doctor Who* as "an entertaining 'escapist' serial", felt that it "continued to maintain a good level of inventiveness"; and some who had previously been regular viewers were now apparently starting to lose interest. "Although I am a Dr Who fan of many years standing," ran one typical comment, "my enjoyment is steadily decreasing every week."

The concluding episode of *The Mind Robber* was no better received by the 238 viewers who reported on it: "It seemed that this episode only served to confirm the growing feeling that the element of fantasy in Dr Who was getting out of hand. This was one of the most far-fetched they had yet seen, most of the sample said, and, with the exception of a few who considered the ending a 'bit of a let-down' to a promising adventure, the remarks of those reporting also applied to the story as a whole.

"For many, Dr Who was clearly something watched 'for the children's sake' rather than from personal inclination. Never one of their favourite programmes, it had now deteriorated into ridiculous rubbish which could no longer be dignified with the term science fiction, they declared. This latest adventure, with its weak storyline, was too silly for words and, in their opinion, Dr Who had had his day."

This time "just under a third" of the sample considered the story "an enjoyable fantasy," commenting favourably on the idea of a "master mind" being able to turn people into fictional characters. "On the other hand, several who welcomed the theme as a refreshing departure from 'the more usual punch-up' between the Doctor's party and their current enemies thought the action terribly disjointed and difficult to follow and, although they personally found the story one of the best for a long time, ended by condemning it as far too complicated for younger viewers – who were, after all, its main audience".

The first episode of *The Krotons* drew a more balanced reaction from its sample of 186 viewers. A number "thoroughly enjoyed" what was considered to be "an 'intriguing' and 'compelling' episode that promised another excellent science fiction story," while others "were less satisfied and had various complaints." A common criticism seemed to be that the series was becoming "stale and

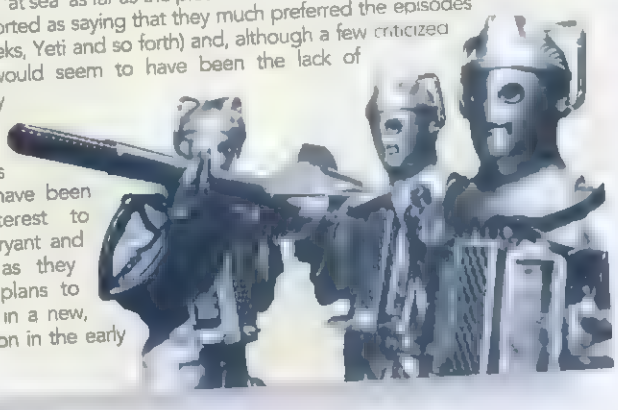
Fit for children?

Most of the Troughton-era audience research reports noted *Doctor Who*'s continuing strong appeal to children. The one on the final episode of *The Moonbase*, for instance, revealed: "Whether they enjoyed it or not, a number supplying evidence made it plain that *The Moonbase* – not to speak of every Dr Who story – delighted their children: 'My daughter is a firm fan of the programme' (housewife); 'Like the Gravitron - it had pulling power for the children' (planner); 'The children love every minute of it. They prefer the science fiction adventures to the historical ones.'"

There were, however, some typical concerns expressed about the suitability of some of the story's content: "Other viewers suggested that while a reasonable amount of fantasy was fine, the 'extra-sinister' appearance of the Cybermen was 'surely a little too much for children to watch', and indeed a student teacher observed that her two children were 'terrified when it started.'"

The most detailed assessment of children's reactions came in the report on the final episode of *The Mind Robber*. "Among the children whose comments were reported, some of the older ones welcomed this adventure as 'one of the best ideas ever thought of in this series,' and there was plenty of evidence that Dr Who still had a legion of devotees among younger viewers, from the five-year-old for whom it was 'a Saturday-evening ritual' to the rather older boy who dismissed it as 'tripe' but, according to his mother, 'secretly rather enjoys it.' Nevetheless, the doubts expressed by some members of the sample regarding children's ability to follow the idea behind this story were confirmed to a certain extent by the reported comments of the youngsters. Although many parents said that Dr Who was a viewing 'must' with their children (even if his fascination was 'of the horrible variety'), they quite often added that, on this occasion, it was fairly obvious that they were rather 'at sea' as far as the plot was concerned. The under-tens, especially, were reported as saying that they much preferred the episodes with 'monsters' (Daleks, Yeti and so forth) and, although a few criticized it as 'childish', it would seem to have been the lack of action which mainly accounted for their disappointment."

These comments would no doubt have been of particular interest to producers Peter Bryant and Derrick Sherwin as they formulated their plans to take *Doctor Who* in a new, more adult direction in the early Seventies.



"Never one of their favourite programmes, it had now deteriorated into ridiculous rubbish."

boring." "Why must all other space-beings be baddies or monsters?" one viewer wanted to know. "Cannot Dr Who meet a friendly alien?" "Why in the future?" asked another. "Can't we have something in the past for once?" There was also a "small minority" for whom "it was all 'the usual predictable rubbish.'"

The report on the concluding instalment of *The Seeds of Death* began by noting that some viewers expressed not their own reactions but those of "the younger members of their family," or in some cases, "their opinion of the suitability of the Dr Who programmes for youngsters, or what they suspected would be an average child's response." It went on to say that two in five of the 239-strong sample considered the episode "an exciting end" to the story, while the rest were "rather less enthusiastic."

The Ice Warriors attracted particular comment, some likening their appeal to that of the Daleks. "I loved the wheezy warriors!" enthused a student who had found the story "way-out but fascinating and comic." Several amongst the sample had apparently considered the creatures unsuitable for children – "When I saw crusty skin showing below the helmet," said one, "it quite made my flesh creep" – while others "had feared initially that the young ones might be scared by the monster but apart from a toddler here and there, this was apparently not the case – 'my kids thrived on the horror.'"

The final episode of *The War Games* attracted the most uniformly positive report for some time. Notwithstanding the story's epic length, the reaction of those viewers – roughly two thirds of the sample of 179 - who had seen all or most of the ten episodes was "decidedly favourable." Some were admittedly "inclined to damn with faint praise," but the only really negative comment was that children seemed disappointed by the lack of monsters – and even this was balanced by the observation that "not a few adult viewers" considered the story "all the better for the absence of 'inhuman creatures.'"

"Although there was little evidence of any great enthusiasm for this final episode of *The War Games*," the report noted, "nevertheless it is clear that the majority of the sample audience were very well satisfied. Certainly there were those, but in minority numbers only, who dismissed it as 'the usual rubbishy nonsense', while others apparently found it disappointingly inconclusive. According to most, however, this exciting and action-packed episode had not only brought this adventure on the planet of the Time Lords to a most satisfactory ending, but also cleared up the mystery surrounding Dr Who's origin besides (most ingeniously) setting the scene for the 'new' Dr Who." ◆

Clockwise from top: The Doctor, Jamie and Zoe (Wendy Padbury) arrive in the World War One trenches during *The War Games*; D'Artagnan (John Greenwood) from *The Mind Robber*; One of *The Krotons*; an Ice Warrior and Ice Lord Slaar in *The Seeds of Death*. Photos © BBC Video

Beneath that cool exterior . . .

compiled by THE MONITOR

Everyone's talking about that hint of a romance between the new Doctor and Dr Grace Holloway . . . but could it have happened before? We think it's time to re-examine some of our hero's other close encounters with women of science, with an eye out for evidence of impropriety. Nurse, the screens!

The lady in question	How they met . . .	Compatibility	Chemistry	Temperature Reading
Dr Elizabeth Shaw and the Third Doctor *Spearhead from Space* (1970)	*She* was a Cambridge academic, shanghaied into analysing meteorite fragments for the military; *he* waggled his eyebrows at her - a Delphon form of greeting (or so he claimed).	She has degrees in medicine, physics, and "a dozen other subjects"; he is a doctor of "practically everything."	Sparks are soon flying at the UNIT lab – first in the TARDIS, later on the workbench. They're still hard at it at half-past five in the morning. "Just think," she grumbles, "the rest of the world is fast asleep."	**Mild to warm.** He has her assistance written into his contract and, later, even christens his car 'Bessie' after her . . .
Science Officer Todd and the Fifth Doctor *Kinda* (1982)	*She* was an anthropologist, studying native life on verdant, Eden-esque planet S14 (sometimes she wore glasses, and carried a clipboard); *he* was the only sane man this side of paradise . . .	"Has anyone ever told you you ask a lot of questions?" he blusters. "It's my training. I'm a scientist," she retorts . . .	"Have an apple," she says, tempting him with said seedling. Menaced by Aris, he slips his arm around her; later, they stroll hand-in-hand into a vision of the future.	**Scorching!!** (Must be that jungle fever.) "What have you been doing?" asks Nyssa, when the Doctor and Todd return. "Oh, nothing much. This and that. Having fun," he replies bashfully. "I think Paradise is a little too green for me . . ."
Professor Sarah Lasky and the Sixth Doctor *The Trial of a Time Lord* (1986)	*He* was on a jogging machine in the gym aboard the intergalactic liner Hyperion III; *she* was in her tracksuit. "The heart should be monitored while exercising," she said . . .	She is an agronomist (a thremotologist, to be precise); he, something of a cytogeneticist. "You're a man of varied talents," she coos (little does he know that she's created a new form of life – the Vervoid – which plans to destroy all animalkind . . .)	"What are you?" she asks, "a comedian?" "More a sort of clown, actually," he simpers.	**Frosty.** Fact is, she's not much colder to him dead than alive.
Professor Rachel Jensen and the Seventh Doctor *Remembrance of the Daleks* (1988)	Like Liz Shaw, *she* was a Cambridge academic shanghaied into surveying strange sources of magnetic fluctuation (sometimes she wore glasses, and carried a clipboard); *he* barged into the back of her van, and proceeded to tell her where she was going wrong.	She is the chief scientific adviser to the English military; he used to be (or would be, later/earlier). "Do you think I'm enjoying having some space vagrant come along and tell me that the painstaking research I've dedicated my life to has been superceded by a bunch of tin-plated pepperpots?" she snaps.	"I want to catch up with the Doctor," she tells her friend Allison. "When I get hold of him, I'm going to get some answers out of him, or . . ."	**Tepid.** But if she'd met Doctor Three instead . . .
Dr Grace Holloway and the Eighth Doctor *Doctor Who* (1996)	*She* was a senior cardiologist at San Francisco's Walker General Hospital (sometimes she wore glasses); *he*, meanwhile, was . . .	She likes *Madame Butterfly*; he's just shed his skin . . .	She causes his hearts to fibrillate wildly, and then . . .	Now, now. That'd be telling . . .

More women in white coats: Logician Kaftan (*The Tomb of the Cybermen*); steely Miss Garrett (*The Ice Warriors*); Doctor Gemma Corwyn, astrogator Tanya Lernov, and parapsycholgist/astrophysicist/astrometricist/mathematician Zoe Herriot (all *The Wheel in Space*); clipboard-carrying Gia Kelly (*The Seeds of Death*); Miss Dawson (*Doctor Who and the Silurians*); Petra Williams (*Inferno*); Scientific Reform Society leaderene Miss Hilda Winters (*Robot*); First Medtech Vira (*The Ark in Space*); technician Tessa (*The Android Invasion*); doomed Thea Ransome (*Image of the Fendahl*); traffic controller Rodan (*The Invasion of Time*); Triple Alpha-awarded Time Lady Romana; sprightly Emilia Rumford (*The Stones of Blood*); love-lorn Madame Lamia (*The Androids of Tara*); CET assistant Della (*Nightmare of Eden*); student Clare Keightley (*Shada*); confused Caris (*Meglos*); Nyssa (although she knows so little about telebiogenesis); paleontologist Professor Kyle (*Earthshock*); medic Doctor Solow (*Warriors of the Deep*); like-father scientist Norna (*Frontios*); spectacle-wearing Professor Laird and cynical Doctor Styles (both *Resurrection of the Daleks*); maverick Gallifreyan biochemist the Rani; Chessene o' the Franzine Grig (*The Two Doctors*); would-be chemist Ace; and alchemist Lady Peinforte (*Silver Nemesis*). *(That's enough lady scientists – Ed)*

Next Issue . . .

Meet the new producer . . .

Yes, we know we promised it this month, but our editorial cup runneth over at the moment . . . Executive producer **Philip Segal**, the driving force behind the new *Doctor Who* TV film, speaks candidly to **DWM**! With more exclusive behind-the-scenes photos!

The reviews

In the first of three special reviews of the new film, **DWM** casts an impartial eye over the new production.

Survey results

We received well over 1,200 responses to this year's readers' survey. Now you can find out what were the most popular books, videos and articles of 1995 – and discover which ten stories are in the **DWM** readers all-time Hit Parade.

Marco Polo

We take a detailed look at the production of this epic-length William Hartnell historical adventure, with the added bonus of never-before-seen colour photographs and an interview with the actor behind the title character, Mark Eden.

Ground Zero Part Three

The Doctor faces the power of The Threshold – and the last night of the human race . . .

The John Nathan-Turner Memoirs

The former producer looks at the final stories of Season Twenty-Two, and discusses the events surrounding the series' 1985 break in production and the unmade serials of the first version of Season Twenty-Three.

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